THE COUNTRY DANCE BOOK

by

CECIL J. SHARP

PART III.

THE LEICESTERSHIRE COUNTY COUNCIL
THE
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OF

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THE LEICESTERSHIRE COUNTY COUNCIL
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The English Dancing Maſter:

OR,

Plaine and eaſie Rules for the Dancing of Country Dances, with the Tune to each Dance.

march. 19 L

LO'N'DON,

Printed by *Thomas Harper*, and are to be ſold by *John Playford*, at his Shop in the Inner Temple neere the Church doore. 1651. 1650

THE

COUNTRY DANCE BOOK

PART III.

THE LEICESTERSHIRE COUNTY COUNCIL
THE PROPERTY OF

CONTAINING

THIRTY-FIVE COUNTRY DANCES

FROM

THE ENGLISH DANCING MASTER

(1650—1728)

DESCRIBED BY

CECIL J. SHARP

AND

GEORGE BUTTERWORTH.

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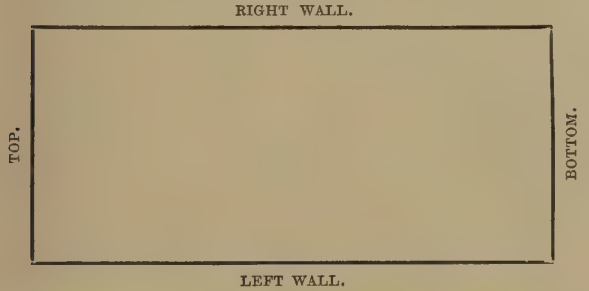
THE DANCE.

THE ROOM.

The following diagram is a ground plan of the room in which the dances are supposed to take place:—



A diagram, showing the initial disposition of the dancers, is printed at the head of the notation of each dance, and placed so that its four sides correspond with the four sides of the room as depicted in the above plan. That is, the upper and lower sides of the diagram represent, respectively, the right and left walls of the room; its left and right sides the top and bottom.

In Playford's time, the top of the room was called *the Presence*, alluding to the dais upon which the spectators were seated. The expression *facing the Presence* means, therefore, facing up, *i.e.*, toward the top of the room; while *back to the Presence* means facing down, toward the bottom of the room.

TECHNICAL TERMS AND SYMBOLS.

○ = man; □ = woman.

r. = a step taken with the right foot; l. = a step taken with the left foot.

h.r. = a hop on to the right foot; l.r. = a hop on to the left foot.

The *Set* or the *General Set* is the area occupied or enclosed by the dancers in any given dance-formation.

A *Longways dance* is one in which the performers take partners and stand in two parallel lines, the men on one side opposite and facing their partners on the other, those on the men's side facing the right wall, those on the women's side the left wall.

The disposition of the dancers in a longways dance is said to be *proper* when the men and women are on their own sides; and *improper* when the men are on the women's side or the women on the men's.

A *Progressive dance* consists of the repetition for an indefinite number of times of a series of movements, called the *Complete Figure*, each repetition being performed by the dancers in changed positions. The performance of each Complete Figure is called a *Round*.

A *Progressive movement* or *figure* is one the performance of which leaves the dancers relatively in different positions.

A *neutral* dancer is one who, in a progressive dance, is passive during the performance of a Round.

In dances or figures in which two couples only are engaged, the terms *contrary woman* and *contrary man* are used to denote the woman or man other than the partner.

When two dancers standing side by side are directed to *take hands* they are to join inside hands: that is, the right hand of one with the left hand of the other, if the two face the same way; and right hands or left hands, if they

face in opposite directions. When they are directed to take, or give, right or left hands, they are to join right with right, or left with left.

To *cross hands* the man takes the right and left hands of the woman with his right and left hands respectively, the right hands being held above the left.

When two dancers face one another and are directed to take *both hands*, they are to join right with left and left with right.

To pass *by the right* is to pass right shoulder to right shoulder; *by the left*, left shoulder to left shoulder.

When two dancers pass each other they should always, unless otherwise directed, pass each other by the right.

When a woman's path crosses that of a man's, the man should allow the woman to pass first and in front of him.

When one dancer is directed to *lead* another, the two join right or left hands according as the second dancer stands on the right or left hand of the leader.

To *cast off* is to turn outward and dance outside the General Set.

To *cast up* or *cast down* is to turn outward and move up or down outside the General Set.

To *fall* is to dance backwards; to *lead*, or *move*, is to dance forwards.

To make a *half-turn* is to turn through half a circle and face in the opposite direction; to make a *whole-turn* is to make a complete revolution.

The terms *clockwise* and *counter-clockwise* are self-explanatory and refer to the direction of circular movements.

PROGRESSIVE DANCES.

THE PROGRESSIVE LONGWAYS DANCE.

There are two methods of progression in a Longways Dance —the *whole-set* and the *minor-set*.

In the *whole-set* dance the progression is effected by the transference in every Round of the top couple from the top to the bottom of the General Set, the rest of the couples moving up one place.

The *minor-set* dance is one in which the Complete Figure in each Round is performed simultaneously by subsidiary sets or groups of two (*duple*) or three (*triple*) adjacent couples.

The effect of every performance of the Complete Figure is to change the positions of the couples in each minor-set. In a duple minor-set dance the two couples change places, in a triple minor-set the two upper couples. This necessitates a rearrangement of the minor-sets in the following Round, and this is effected by each top couple forming a new minor-set with the adjacent couple or couples below. In this way the top couple of each minor-set will move down the Set one place every Round; while the lower couple of the duple minor-set, and the second couple in the triple minor-set, will each move up one place. The position of the third couple in the triple minor-set will be unaffected, but in the following Round it will, as second couple, move up one place. As the dance proceeds, therefore, every couple will move from one end of the Set to the other, the top couples down, the rest up. In a duple minor-set dance each couple on reaching either end of the General Set becomes neutral in the following Round. In a triple minor-set each couple upon reaching the top of the General Set remains neutral during the two following Rounds; and on reaching the bottom for one Round only. It should be added that when the top couple of a triple minor-set dance reaches the last place but one it must, in the succeeding Round, dance the progressive portion of the Complete Figure with the last couple or change places with them.*

* For further and more detailed information respecting the Progressive Longways Dance see *The Country Dance Book*, Part I.

THE MUSIC.

The several strains of each dance-air will be marked in the music-book and in the notations by means of capital letters, A, B, C, etc. When a strain is played more than once in a Part it will be marked A1, B1, C1, etc., on its first performance, and A2, B2, C2, A3, B3, etc., in subsequent repetitions.

It will be found that many of the dances in this collection are divided into two or more Parts. John Essex quaintly but aptly likened these divisions to "the several verses of songs upon the same tune."

In non-progressive dances, the division is made merely for the sake of clearness in description; the Parts are intended to follow on without pause.

When, however, a progressive movement occurs in one or other of the figures of a Part, that Part must be repeated as often as the dancers decree. The usual practice is to repeat the Part until the leader has returned to his original place.

Progressive figures will be marked as such in the notation; while the Parts in which they occur will be headed "Whole-Set," "Duple Minor-Set," etc., according to the nature of the progression.

MOTION IN THE DANCE.

The Country Dance is pre-eminently a figure dance, depending in the main for its expressiveness upon the weaving of patterned, concerted evolutions rather than upon intricate steps or elaborate body-movements. That the steps in the Country Dance should be few in number and technically simple is, therefore, natural enough. For complicated foot-work is obviously incompatible with that free, easy, yet controlled, movement needed in the execution of intricate figures. In a figure-dance such as we are now considering, the way in which the dancer moves from place to place is obviously of far

greater importance than the steps, and to this therefore we will first turn our attention. An analysis of the way in which the traditional folk-dancer moves shows that it is based upon two main principles :—

(1.) The weight of the body in motion must always be supported wholly on one foot or the other, and never carried on both feet at the same moment. From this it follows that the transition from step to step, *i.e.*, the transference of the weight from one foot to the other, must always be effected by spring, high enough to raise the body off the ground.

(2.) The motive force, although derived in part from this foot-spring, is chiefly due to the action of gravity, brought into play by the inclination of the body from the vertical. The dancer in motion is always in unstable equilibrium, regulating both the speed and the direction of his movement by varying the poise and balance of his body. When moving along the straight, for instance, his body will be poised either in front of his feet or behind them, according as his movement is forward or backward; and laterally when moving along a curved track.

The function of the legs is to support the body rather than to help to move it forward, the actual motion being set up, regulated, and directed by the sway and balance of the body, as in skating. The body, it should be pointed out, cannot be used in this way, that is to set up and regulate motion, unless it is carried essentially in line from head to foot, without bend at the neck or at the waist, or sag at the knees.

The advantages of this way of moving are obvious. Motion is started and kept up with the least expenditure of muscular energy; it can be regulated, both as to speed and direction, with the greatest ease and nicety; above all, its expressive value is high in that it brings the whole body, and not the legs alone, into play. This last consideration is a weighty one. The strongest argument against "leg-dancing" is not merely that it is ugly, or that it involves superfluous muscular effort, but that the legs, being primarily concerned and almost wholly occupied in supporting and preserving the equilibrium of the body, cannot effectively be employed for expressive or any other purpose.

THE STEPS.

The following general directions apply to the execution of all the steps used in the Country Dance :—

(1.) Country Dance steps always fall on the main divisions of the bar, *i.e.*, on each of the two beats in duple measure ($\frac{2}{2}$ or $\frac{6}{8}$), and of the three beats in triple-measure ($\frac{3}{2}$ or $\frac{9}{8}$). In the case of a compound step, that is, one that comprises more than one movement, the accented movement should fall on the beat.

(2.) The step should fall on the ball of the foot, not on the toe, with the heel off, but close to, the ground.

(3.) The feet should be held straight and parallel, neither turned out nor in at the ankle.

(4.) The legs should never be straddled, but held close together. Nor again should they be extended more than is absolutely necessary; the spring should as far as possible take the place of the stride.

(5.) The jar caused by the impact of the feet on the floor should be absorbed mainly by the ankle-joint, and very little or not at all by the knees. The knee should be bent as little as possible, so little that the supporting leg should appear to be straight, *i.e.*, in one line from hip to ankle.

(6.) All unnecessary movements should be suppressed, *e.g.*, kicking up the heels, fussing with the feet, raising the knees, etc.

THE RUNNING-STEP.

This is the normal Country Dance step. It is an ordinary running-step, executed neatly and lightly, in accordance with the above instructions.

In the notation this will be marked :—

r.s. (running-step).

THE WALKING-STEP.

This is a modified form of the running-step, in which the spring, though present, is scarcely noticeable.

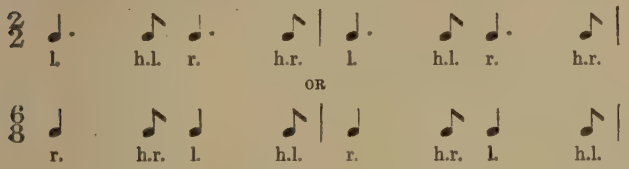
In the notation this will be marked :—

w.s. (walking-step).

SKIPPING-STEP.

This is the usual step-and-hop on alternate feet. The accent is on the step, which must fall, therefore, on the beat. Care should be taken to prevent the skipping-step from degenerating into a double-hop, the two feet taking the

ground together, instead of in succession. The hop should fall on the last quarter, or the last third, of the beat according as the latter is simple or compound, thus :—



In the notation this will be marked :—

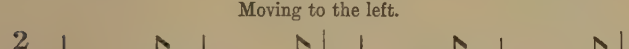
sk.s. (skipping-step).

SLIPPING-STEP.

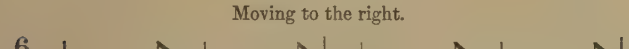
This is a series of springs, made sideways, off alternate feet, the major spring being on to the outside foot, *i.e.*, the left when going to the left and the right when going to the right. Although the legs are thus alternately opening and closing, scissor-fashion, the motion is effected almost wholly by the spring, not the straddle; the legs, therefore, should be separated as little as possible. The free foot should not be allowed to scrape the ground.

The accent falls on the foot on to which the major spring is made, that is, the left or right, according to the direction of motion, thus :—

Moving to the left.



Moving to the right.



In the notation this will be marked :—

sl.s. (slipping-step).

THE DOUBLE-HOP.

This is sometimes, though very rarely, used in ring movements as an alternative to the slipping-step. It is a variant of the Slip, in which the feet, instead of taking the ground separately one after the other, alight together a few inches apart.

THE SINGLE.

Playford defines the Single as "two steps, closing the feet." Technically this may be interpreted in the following way: on the first beat of the bar a spring is made, forwards or sideways, on to one foot, say the right; the left foot is then brought up beside it, the weight wholly or in part momentarily supported upon it, and, on the second beat of the bar, transferred to the right foot in position.

This step is subject to various modifications, partly individual, but more often arising from the character of the dance or phrase in which the step occurs. Many dancers, for instance, never allow the foot upon which the initial spring is made (*i.e.*, the right foot in the above description) to leave the ground when the left foot is brought up beside it; but instead, rise on the toes of both feet on the intermediate accent, and then on the second beat sink back on to the ball of the right foot.

THE DOUBLE.

This is defined in *The English Dancing Master* as "four steps forward or backward closing the feet," *i.e.*, four running or walking steps, the last of which is made in position (that is, beside the other foot), the weight being supported either on the one foot or on both feet, according to circumstances.

THE TURN SINGLE.

The dancer makes a whole turn on his axis, clockwise (unless otherwise directed), taking four (in triple measure, three or six) low springing steps off alternate feet, beginning with the right foot. The body must be held erect, and the turn regulated so that the dancer completes the circle and regains his original position on the last step.

In the notations specific steps are in some cases prescribed, but these are not to be regarded as obligatory. When no directions are given the choice of step must be determined by the performers themselves. In such cases dancers should remember (1) that the running-step is the normal Country Dance step, and that it is only in comparatively few cases that any other step can be effectively substituted for it; (2) that slipping and skipping steps, being compound steps, occupy more time in their execution than the "simple" running-step, and should not therefore be used except in dances of slow or moderate time; (3) that it is not necessary for every dancer to use the same step at the same time; nor, again, is it necessary (4) that a single figure should always be danced to one step throughout—the arbitrary change of step in the course of a movement is not only permissible, but is in many cases to be commended.

ARMS AND HANDS.

Nearly all the prescribed arm-movements in the Country Dance relate to the joining of hands. Of ornamental or fanciful movements there are none, nor any of formal design that are devised—like many of the arm-movements of the Morris Dance—to assist the actions of the dancer. Nevertheless, perhaps for this reason, the carriage and manipulation of the hands and arms form a very characteristic feature of the Country Dance.

It may be taken as a general rule that when the arms are not in active use, *i.e.*, when they are not being directly employed for some specific purpose, they should be allowed to swing quietly and loosely by the side. This involves complete relaxation of the muscles that control the shoulder, elbow, and wrist joints, and the capacity to resist sympathetic, involuntary tension in other muscles.

The dancer may sometimes find it necessary to make use of his arms to maintain his balance, *e.g.*, to throw out the outside arm when moving swiftly round a sharp curve. This is permissible, provided that such movements are made only when really necessary, simply, and without exaggeration.

All the prescribed hand and arm movements in the Country Dance have a definite purpose, and in their execution no more is required of the dancer than that he should fulfil this purpose effectively and in the simplest and most direct way. For instance, in "leading" the taking of hands is not a mere formality; the dancer should actually lead—that is, support his partner, guide and regulate her movement.

THE JOINING OF HANDS.

In linking right hand with right, or left with left, the hands are held sideways (*i.e.*, in a vertical plane), thumbs uppermost, and brought lightly together, not clenched, the four fingers of each hand resting on the palm of the other, and the thumb pressing on the knuckle of the middle finger. The hands should be joined in this manner in leading, in handing in the Hey, and in the Turn-with-one-hand.

In joining inside hands, that is, right hand with left, or left hand with right, *e.g.*, in rings, the Turn, the Poussette, etc., the man holds his hand palm upward, the woman places her hand in his, and the fingers are clasped as before.

When two men or two women join inside hands, it is suggested that the dancer having the lower number should always take the man's position (*i.e.*, give his hand palm upward).

MOVEMENTS OF COURTESY.

THE HONOUR

This is a formal obeisance made by partners to one another at the conclusion, and sometimes in the course, of the dance. The man bows, head erect, making a slight forward inclination of the body from the hips; the woman, placing her left foot behind the right, makes a quick downward and upward movement by bending and straightening the knees.

The honour should always be made in rhythm with the music and, if possible, in conjunction with some corresponding movement of the feet. The exact way in which this is done depends upon circumstances. The usual method is to place the right foot on the ground twelve inches or so to the side say, on the first beat of the bar, and to bring up the left foot beside it—or, in the case of the woman, behind it—on the following beat when the obeisance is made.

THE SET.

This is a movement of courtesy, addressed by one dancer to another, or more frequently by two dancers to each other simultaneously. It consists of a single to the right sideways, followed by a single to the left back to position (two bars).

THE SET-AND-HONOUR.

This is a lengthened form of the Set occupying four instead of two bars. On the first beat of the first bar the right foot

is placed on the ground sideways to the right; on the first beat of the second bar the left foot is brought up beside it and the honour paid in the manner already explained (two bars). These movements are then repeated in the reverse direction, the left foot being moved to the side, the right foot brought up beside it, and the honour paid (two bars, *i.e.*, four bars in all).

THE SIDE.

This is performed by two dancers, usually partners, but not necessarily so. They face each other, and move forward a double obliquely to the right, *i.e.*, passing by the left. On the third step they make a half-turn counter-clockwise, completing the turn on the fourth step as they face one another (two bars). This completes the first half of the movement, and is called *side to the right.* In the second half of the movement, *side to the left,* the dancers retrace their steps along the same tracks, moving obliquely to the left (passing by the right), turn clockwise, and face each other on the fourth step. The whole movement occupies four bars of the music.

The dancers must remember to face each other at the beginning and close of each movement, to pass close to each other, shoulder to shoulder, and always to face in the direction in which they are moving.

ARM WITH THE RIGHT (OR LEFT).

Two performers, usually partners, meet, link right (or left) arms, swing round a complete circle, clockwise (or counter-clockwise) (two bars), separate, and fall back to places (r.s.) (two bars, *i.e.*, four bars in all).

In order that the dancers may give and receive mutual support in the execution of the whole turn, the arms, crooked at right angles, must be linked at the elbows, the dancers leaning slightly away from each other, so as to throw part of their weight on their arms.

THE FIGURES.

Figure 1.

HANDS-THREE, HANDS-FOUR, ETC.

Three or more dancers, as directed, form a ring, extend arms, join hands a little above waist-level, and dance round. In the absence of specific instructions to the contrary it is to be understood that one complete circuit is to be danced, clockwise, the performers facing centre.

The dancers should clasp hands firmly, lean outward, and thus support each other. When the movement is followed by a repetition in the reverse direction, counter-clockwise, the dancers may stamp on the first step of the second movement.

Occasionally this figure is performed with backs to the centre, the dancers facing outward.

When space is restricted and the ring reduced in size, and it is no longer feasible to extend the arms, the arms should be raised, sharply bent at the elbows (upper arms horizontal, fore-arms approximately vertical) and the hands joined above head-level. This, too, will be found to be the easier and more convenient method when the movement is slow and formal in character, as is not infrequently the case in back-rings.

Figure 2.

THE TURN.

Two dancers face one another, join both hands, swing once round clockwise (unless otherwise directed), separate, and fall back to places.

In turning, performers should clasp hands firmly, arms at full stretch, and lean back so as mutually to give and receive support. If either the skipping-step or running-step be used, the feet should be slightly crossed so that the dancers may face each other squarely throughout the movement.

Figure 3.

THE SWING.

This is similar to the preceding movement, the dancers however turning continuously and, on occasion, moving from place to place as directed.

Figure 4.

THE TURN WITH RIGHT OR LEFT HAND.

Two dancers join right or left hands, as directed, and move round a complete circle, separate, and fall back to places.

The carriage of the dancers and the position of their arms will depend upon the size of the circle described and the speed with which the figure is executed. When eight steps are allotted to the figure the dancers should describe a large circle, lean slightly towards each other, and join hands above head-level. As the taking of hands in this case is for the purpose of balance rather than support, there is no pull on the arms and no necessity, therefore, to extend them at full stretch. The arms should, accordingly, be held loosely and slightly curved at the elbow (not bent at an angle). If, however, the Turn has to be completed in four steps, the arms should be fully extended and the hands joined a little above waist-level, the dancers leaning away from and supporting each other; while in still faster turns, where the dancers are compelled to turn in a very small circle (as in the Do-Si in the Running Set) they should join hands below waist-level with arms tense and sharply crooked at the elbow.

Figure 5.

RIGHT- (OR LEFT-) HANDS-ACROSS.

This is performed usually by four dancers (say, the first and second couples in a longways dance), but occasionally by three or six.

In the first case, first man and second woman join right (or left) hands, while second man and first woman do the same. Holding their hands close together, head-level, the four dancers dance round clockwise (or counter-clockwise),

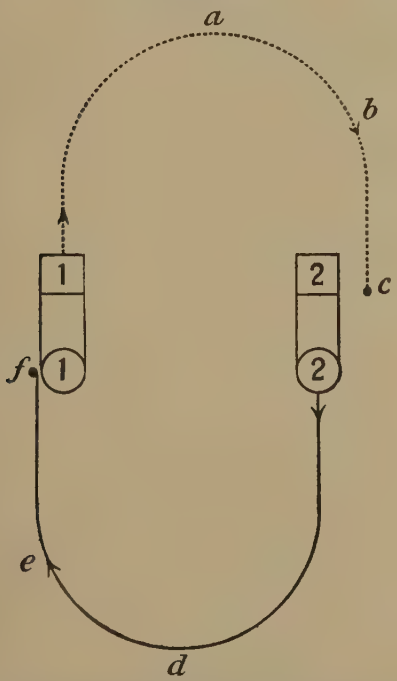
inclining inwards towards the centre, and facing in the direction they are moving.

When three performers only are engaged, two of them join hands and the third places his hand on theirs.

It is to be understood that the dancers make one complete circuit unless specific instructions to the contrary are given.

FIGURE 6.

HALF-POUSSETTE.



This is performed by two adjcaent couples.

Each man faces his partner and takes her by both hands. The arms must be held out straight, and very nearly shoulder high.

First man, pushing his partner before him, moves four steps along dotted line to *a*, and then falls back four steps along the line *a b c* into the second couple's place, pulling his partner after him.

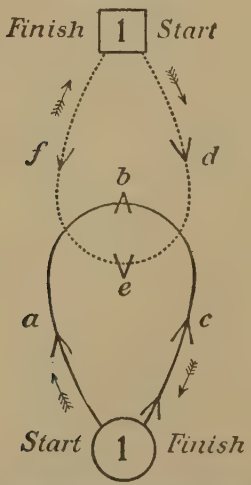
Simultaneously, second man, pulling his partner with him, falls back four steps along unbroken line to *d*, and then moves forward four steps along the line *d e f* into the first couple's place (four bars).

The above movement is called the half-poussette, and is, of course, a progressive figure.

When the half-poussette is followed by a repetition of the same movement, each couple describing a complete circle or ellipse, the figure is called the whole-poussette.

FIGURE 7.

BACK-TO-BACK.



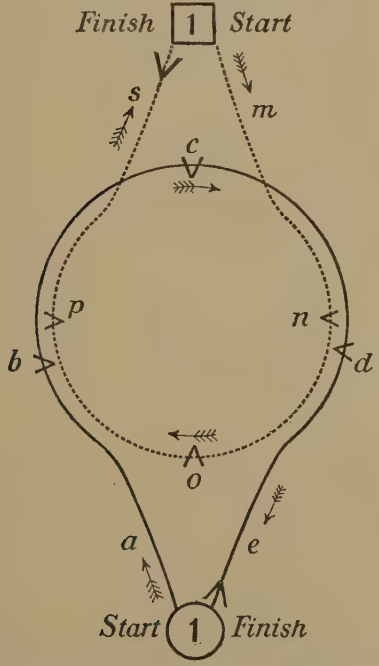
First man and first woman face each other and move forward, the man along the line *a b*, the woman along the

dotted line *d e*. They pass by the right, move round each other, back to back, and fall back to places, the man along the line *b c*, the woman along the dotted line *e f*.

The arrow heads in the diagram show the positions of the dancers at the end of each bar, and point in the directions in which they are facing. The arrows alongside the lines show the direction in which the dancers move.

FIGURE 8.

WHOLE-GIP FACING CENTRE.



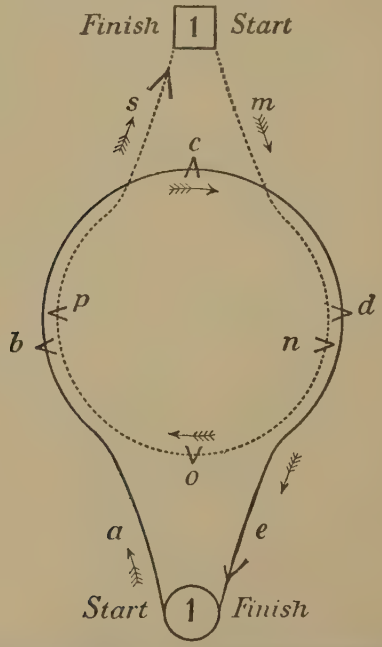
First man moves forward along line *a*, dances round circle *b c d*, facing the centre, and falls back along line *d e* to place;

while first woman dances along dotted line *m*, moves round circle *n o p*, facing the centre, and falls back along dotted line *p s* to place (four bars). In the execution of the running-step the feet will have to be slightly crossed in order that the dancers may face each other squarely throughout the movement.

The arrows and arrow heads have the same signification as in the preceding figure.

FIGURE 9.

WHOLE-GIP FACING OUTWARD.



First man moves along line *a* and dances round circle *b c d*, facing outward to place; while first woman moves along

dotted line *m*, dances round circle *n o p*, facing outward, and moves along dotted line *p s* to place (four bars).

THE HEY.

The Hey may be defined as the rhythmical interlacing in serpentine fashion of two groups of dancers, moving in single file and in opposite directions.

The figure assumes different forms according to the disposition of the dancers. These varieties, however, fall naturally into two main types according as the track described by the dancers—disregarding the deviations made by them in passing one another—is (1) a straight line, or (2) the perimeter of a closed figure, circle, or ellipse.

The second of these species, as the simpler of the two, will be first explained.

Figure 10.

THE CIRCULAR HEY.

In the analysis that follows the circle will, for the sake of convenience, be used throughout to represent the track described by the dancers in this form of the figure. In the round dance the track will of course be a true circle; while in the square dance it will become one as soon as the move-

ment has begun. On the other hand, in a longways dance, the formation will be elliptical rather than circular, but this will not affect the validity of the following explanation.

In the circular-hey the dancers, who must be even in number, are stationed at equal distances around the circumference of a circle, facing alternately in opposite directions, thus:—

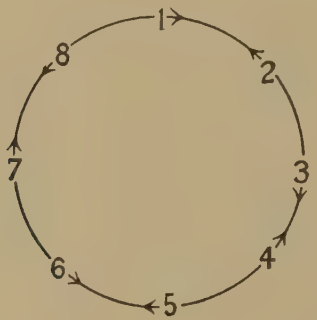


Diagram 4.

Odd numbers face and move round clockwise; even numbers counter-clockwise. All move at the same rate and, upon meeting, pass alternately by the right and left.

This progression is shown in diagram 5, the dotted and unbroken lines indicating the tracks described respectively by odd and even numbers. It will be seen that in every circuit the two opposing groups of dancers, odd and even, thread through each other twice; that is, there will be eight

simultaneous passings, or *changes*, as we will call them, in each complete circuit :—

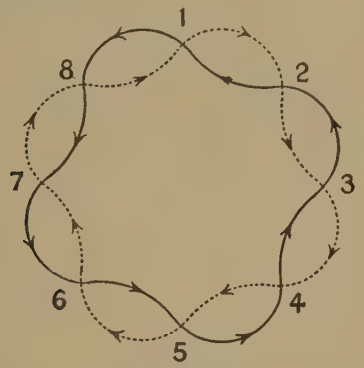


Diagram 5.

This movement is identical with that of the Grand Chain, except that in the familiar Lancers figure the performers take hands, alternately right and left, as they pass ; whereas, in the Country Dance hey, "handing," as Playford calls it, is the exception rather than the rule.

In this form the hey presents no difficulty. No misconception can arise so long as (1) the initial dispositions of the pairs, and (2) the duration of the movement, measured by circuits or changes, are clearly defined ; and instructions on these two points will always be given in the notation. It should be understood that in the absence of directions to the contrary (1) the first pass is by the right, and (2) the dancers pass without handing.

Figure 11.

PROGRESSIVE CIRCULAR HEY.

Sometimes the hey is danced progressively, the dancers beginning and ending the movement pair by pair, instead of simultaneously, as above described. This is effected in the following way :—

The first change is performed by one pair only, say Nos. 1 and 2 (see diagram 4, Fig. 10); the second by two pairs, Nos. 1 and 3, and Nos. 2 and 8; the third in like manner by three pairs, and the fourth by four pairs. At the conclusion of the fourth change Nos. 1 and 2 will be face to face, each having traversed half a circuit, and all the dancers will be actively engaged, thus:—

Diagram 6.

The movement now proceeds in the usual way. At the end of every complete circuit the position will be as follows:—

Diagram 7.

The figure is concluded in the following manner:— Nos. 1 and 2, upon reaching their original places (see diagram 7), stop and remain neutral for the rest of the movement. The others continue dancing until they reach their proper places, when they, in like manner, stop and become neutral. This they will do, pair by pair, in the following order, Nos. 3 and 8, 4 and 7, 5 and 6. The initial and final movements thus occupy the same time, *i.e.*, four changes.

Whenever the progressive hey occurs (1) the initial pair will be named; and (2) the duration of the movement, measured by changes or circuits, will be given in the notation.

Figure 12.

THE STRAIGHT HEY.

The dancers stand in a straight line at equi-distant stations, alternately facing up and down, thus:—

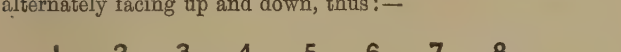


Diagram 8.

Odd numbers face down; even numbers up. As in the circular hey the dancers move at an even rate, and pass each other alternately by the right and left. The movement is shown in diagram 9, the dotted and unbroken lines indicating, respectively, the upward and downward tracks described by the dancers:—

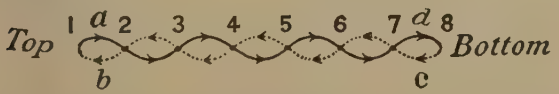


Diagram 9.

It will be seen that the dancers after making the last pass at either end make a whole-turn—bearing to the right if the

last pass was by the right, or to the left if the last pass was by the left—and re-enter the line, now in reverse direction, the first pass after re entrance being by the same shoulder, right or left, as the preceding one.

When the Straight-hey is performed by three dancers only, we have the form in which the hey occurs most frequently in the Country Dance. On this account it will perhaps be advisable to describe this particular case in detail.

THE STRAIGHT HEY-FOR-THREE.

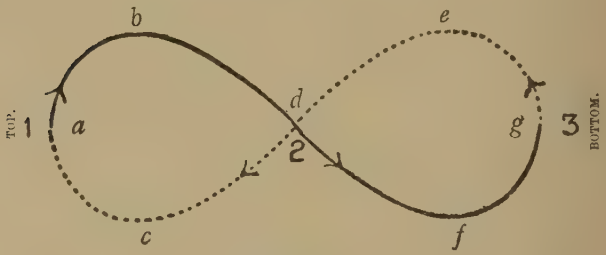


DIAGRAM 10.

No. 1 faces down, Nos. 2 and 3 up.

All simultaneously describe the figure eight, as shown in the above diagram, and return to places, passing along the unbroken line as they move down, and along the dotted line as they move up. At the beginning of the movement, therefore, No. 1 will dance along *a b*, No. 2 along *d c*, and No. 3 along *g e*, *i.e.*, Nos. 1 and 2 will pass by the right, Nos. 1 and 3 by the left.

In order that the dancers may not obstruct one another the two lobes of the figure should be made as broad as time and space will permit.

This is presumably the correct way in which the hey-for-three should be executed in the Country Dance, although

we have no direct evidence that it was in fact so danced in Playford's day. Hogarth, however, in his *Analysis of Beauty* (1753), after defining the hey as "a cypher of S's, a number of serpentine lines interlacing and intervolving one another," prints a diagram of the hey-for-three which, although it might have been clearer, seems to show that the way the figure was danced at that period was substantially the same as that described above.

Moreover, Wilson (*The Analysis of Country Dancing*, 1811) also describes the figure and prints a diagram, of which the following—except that for clearness' sake the tracks are differentiated by means of varied lines—is a faithful reproduction :—

No. 1 moves along the broken line *a*; No. 2 along the line *b*; and No. 3 along the dotted line *c*.

Except that the two half-heys are inverted—the two *lower* dancers beginning the movement and passing by the *left*—the method shown in the diagram is precisely the same as that we have above described.

The straight-hey may be performed progressively. It is unnecessary, however, to describe in detail the way in which this is effected, because, in principle, the method is the same as that already explained in Fig. 11.

Playford makes frequent use of the expressions "Single Hey" and "Double Hey." It is difficult to say with certainty what he means by these terms, because he uses them very loosely. Very often they are identical with what we have

called the straight- and circular-hey. As, however, this is not always the case, I have, with some reluctance, substituted the terms used above, which are self-explanatory and free from ambiguity.

The figures above described are the commonplaces of the Country Dance, and are to be found, one or other of them, in pretty nearly every dance. The rest—and they are infinite in number and variety—are described in the notations as they occur.

THE TECHNIQUE OF FIGURE-DANCING.

The first requisite of the figure dancer, as has been already pointed out, is the capacity to move hither and thither, freely and easily, with complete control over direction and speed. Having attained this power he must then learn (1) to "time" his movements accurately; (2) to phrase them in accord with the music; (3) to blend them into one continuous movement without halts or hesitations; and (4) to execute them in concert with his fellow-dancers.

Timing.— As the movements and the figures of the dance are but the translation, in terms of bodily action, of the music which accompanies them, the dancer when learning a dance should first of all listen carefully to the tune, and, if possible, memorise it. In particular he should note the number and relative lengths of its several phrases and calculate the number of steps that can be danced to each of them (two in every bar in duple, and three in triple-measure).

In the description of the dances given in the notation it will be found that a definite number of bars, and therefore of steps, is allotted to every figure and to every part of every figure, and it is by this system of measurement by step that the dancers "time" their movements with the music. Every dancer, therefore, must always have in mind not only the form

and the shape of the figure he is executing, but the number of steps apportioned to the figure as a whole and to each subsidiary section of which that figure is compounded. So long, however, as he "times" his movements correctly and arrives at his appointed station at the end of each section of the figure, it is for him to determine the precise manner in which he shall distribute his steps in relation to the track or course described. He may, for instance, enlarge his track by taking larger steps, or restrict it by taking shorter ones. In the Gip, for example, the size of the circle described by the two dancers is immaterial so long as, by regulating their speed, they succeed in completing the circuit and regaining their original stations in the prescribed number of steps. When pressed for time the dancer may find it helpful to anticipate a movement, *i.e.*, to start it a beat or so in advance; or *per contra* when he has time in hand, to delay it by taking one or more preliminary "balance-steps" before getting under way. Devices of this kind should, of course, be employed sparingly and never without good reason, as, for example, in the cases above cited, to avoid unseemly scurrying on the one hand or a premature conclusion on the other.

Phrasing.—It is just as necessary for the dancer to phrase his steps and movements as it is for the musician to phrase his notes and strains, or for the writer to punctuate his sentences. The purpose in each case is the same—to define and make intelligible what would otherwise be ambiguous or meaningless. A series of equally accented dance-steps, musical sounds, or verbal syllables, conveys no meaning until by the periodic recurrence of stronger accents the steps, sounds, or words, are separated into groups, co-ordinated, and some sort of relationship established between them.

The writer indicates these groups and their relative values by punctuation; the speaker by pauses, emphasis of particular words, and by the rise and fall of his voice; the

musician by slurs or phrases, which define the positions of the rhythmical accents; while the dancer groups his steps in correspondence with the rhythmic phrases of the accompanying music. The dancer, like the musician, must be careful to distinguish between the metrical accents (*i.e.*, the accents or beats within the bar) and the rhythmical accents (of which the bar itself is the unit), the former corresponding to the "foot" in prosody, the latter to the "verse."

Technically, the dancer phrases his movements by gradating the accents which he imparts to his steps, giving the strongest accent to the first step of a group and the weakest to the last. The strength of the step accent depends partly upon foot-spring, but mainly upon body-balance. In a stationary figure like the turn-single, the step-accents are determined solely by the height and energy of the springs with which the steps are made. When, however, the dancer is in motion, the accent of the step depends less upon the strength of the spring forward than upon the momentum generated and controlled by the inclination of the body in the direction of motion. Before beginning a movement from rest, therefore, the dancer should throw his weight on to one foot and adjust the inclination of his body so that the first step of his phrase, which is always the most important, as it is also the strongest, may be made with the requisite emphasis.

The dancer must never make any movement in the dance, however insignificant, that is not phrased, *i.e.*, executed rhythmically in accord with the music. This injunction must be held to apply as much to arm-movements as to steps. For instance, in giving or taking a hand, he should begin the movement in plenty of time—two or three beats beforehand—and raise and move the arm in rhythm with the music.

Continuity. — The directions given in the notation are divided into Parts, figures, etc., only for the sake of clearness

of description. The aim of the dancer should be to conceal, not to call attention to these divisions. In learning a dance it will probably be necessary to dissect its movements, to parse, so to speak, each component section; but in the finished dance these subordinate elements must be pieced together and merged into one continuous movement as complete and organic in structure as the movements of a symphony.

To this end the dancer must think ahead, perceive the relation between that which he is at the moment doing with that which is to follow, so that he may give to the concluding cadence of each subsidiary phrase its just degree of emphasis, and pass on without hesitation to the movement that follows. If he fails in this, his movements will be spasmodic, his phrases isolated and unrelated, and his performance as a whole as unintelligible and difficult to follow as reading aloud by a child who spells out and pronounces with equal emphasis each word as he proceeds.

Concerted movement.—The performer in a concerted dance has not only to consider his own individual movements, but to relate them to those of his companions in the dance. The expert figure-dancer is probably far more conscious of the movements of his fellow-dancers than of his own; indeed, his pleasure, as well as theirs, depends very largely upon the completeness with which he effaces his own personality and loses himself in the dance.

Although the continuous and accurate adjustment of position by the dancer in a figure-dance is of first-rate importance, it is quite possible to exaggerate it, and by paying too much attention to precision of line and symmetry of figure, to stiffen and formalize the movements, and to give to the dance the appearance of a military drill. The ideal is to steer a middle course. To this end the following general directions will be found useful:—

In line formation each dancer should adjust his position in relation to the dancer on either side. In dual movements, *e.g.*, the Side, Arms, Back-to-back, etc., the distances traversed by each performer should be approximately equal. In the heys—especially the straight-hey-for-three—and the Gip, the performers should describe identically the same track. In the forming of rings the dancers should extend their arms and move round in a circle, edging towards the centre until they are near enough to link hands with the dancers on either side.

STYLE.

The foregoing explanations will, it is hoped, enable the reader to interpret the figures described in the notations that are presently to follow. The dancer should, however, be reminded that technical proficiency has no value except as an aid to artistic expression, and indeed, if it be not so used, the dance will never rise above the level of a physical exercise.

Although in the nature of things it is impossible to instruct the dancer how he may impart æsthetic significance to his physical movements, there are nevertheless certain general considerations to which his attention may profitably be directed. He can, for instance, turn his attention to Style, the cultivation of which will carry him a few steps at any rate along the right road. By style we do not mean polish, *i.e.*, perfected physical movement, but rather the air, the manner with which physical movements are executed. It is partly individual, the expression—that is, voluntary or involuntary—of the dancer's personality, and partly derived from the character of the dance itself.

Although the personal factor is inherent in every human action, and can never, therefore, be entirely eliminated therefrom, it may be, and often is, suppressed to the point where it becomes unconscious, as in walking and other

common activities and habits. Now the folk-dance, owing to its corporate, unconscious origin, is essentially an impersonal dance, a unique instrument for the expression of those ideas and emotions that are held and felt collectively, but peculiarly unfitted for the exploitation of personal idiosyncrasies. The folk dance, therefore, is emphatically not the place for the display of those self-conscious airs and graces, fanciful posings and so forth, that play so large a part in dances of a more conventional order.

The dancer must therefore put these aside and seek elsewhere for material upon which to mould his style, and this he will find in the character of the dance itself. He should note that the Country Dance is less strenuous, less stern, and less detached than the Morris; less involved and less intense than the Sword Dance; but freer, jollier, more intimate, and, in a sense, more human than either—perhaps because it is the only one of the three in which both sexes take part. It is a mannered dance, gentle and gracious, formal in a simple, straightforward way, but above all gay and sociable. The spirit of merriment, however, although never wholly absent from the dance, is not always equally obvious. There are certain dances that are comparatively quiet and subdued in style, in which the normal gaiety is toned down to a decorous suavity; while between dances of this kind and those of the more light-hearted variety, there are many that are emotionally intermediate in type. It should be the aim of the dancer to feel these temperamental differences, and reflect them in his manner and style.

The clue to these emotional variations he will, of course, find in the accompanying music. The dance is but the interpretation or translation, in terms of bodily action, of the music upon which it is woven, just as the melody of the song is primarily the expression of the text. Music moreover is the predominant partner of the union; there can be no dance

without music. This intimate relationship between the music and the dance and, in a sense, the subservience of the latter to the former, must always be present to the mind of the dancer. Not only must his rhythms accord with those of the music, as has already been pointed out, but his style, the character that he gives to his movements, must also be in harmony with the character of the music.

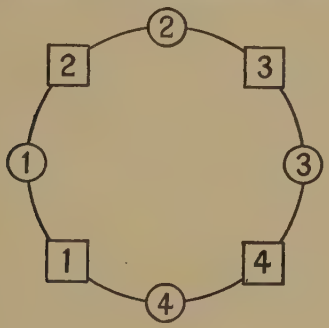
The application of this principle, viz., the subordination of the dance to the music, is imperative, especially in the case of the dances in the present volume. For the Playford dances, despite the number and variety of their figures, are very persistent in type, and were it not for the wide range of the emotional content of the tunes it would be difficult to give to them the necessary variety of treatment.

It should be added that any spectacular qualities that the Country Dance may possess are fortuitous, or, rather, the inevitable outcome of the perfect fashioning of means to end. Its beauty, being implicit, needs, therefore, no artificial embellishment. An elaborate theatrical setting would be as irrelevant and impertinent as for the dancers to deck themselves in rich and fanciful costumes. All that the dancers need is plenty of space, an even, non-slippery floor, and dresses which will allow to the body and limbs complete freedom of action.

NOTATION.

CATCHING OF QUAILS.

Round for eight; in three parts (4th Ed. 1670).



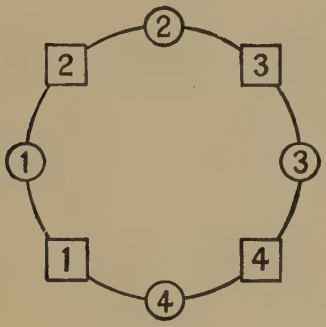
MUSIC.		MOVEMENTS.
		First Part.
A	1—8	Hands-all, eight slips clockwise, and eight slips counter-clockwise to places.
B1	1—2	First man moves in front of his partner, and faces her (r.s.).
	3—4	First man moves back a double into the centre, followed by his partner (r.s.).
	5—8	Second couple does the same.
B2	1—4	Third couple does the same.
	5—8	Fourth couple does the same.
		All the men are now in the middle, facing their partners.

CATCHING OF QUAILS—*continued.*

MUSIC.		MOVEMENTS.
		SECOND PART.
A	1—4	Partners side (r.s.).
	5—8	That again.
B1	1—2	First man shakes his partner by the right hand three times, on the first and middle beats of the first bar, and on the first beat of the second bar.
	3—4	First man turns his partner half-way round with his right hand, and changes places with her.
	5—8	Second couple does the same.
B2	1—4	Third couple does the same.
	5—8	Fourth couple does the same.
		All the women are now in the middle, facing their partners.
		THIRD PART.
A	1—4	Partners arm with the right.
	5—8	Partners arm with the left.
B1	1—2	First man taps his partner's right foot with his right foot three times, on the first and middle beats of the first bar, and on the first beat of the second bar.
	3—4	First woman moves out into her original place (r.s.).
	5—8	Second couple does the same.
B2	1—4	Third couple does the same.
	5—8	Fourth couple does the same.

IF ALL THE WORLD WERE PAPER.

Round for eight; in three parts (1st Ed. 1650).



Music.		Movements.
		Running-Step throughout the Dance.
		First Part.
A1	1—4	All take hands, move forward a double, and fall back a double to places.
	5—8	Partners set and turn single.
A2	1—8	All that again.
A3	1—2	First and third men change places.
	3—4	First and third women change places.
	5—8	First and third couples circular-hey to places, two changes, partners facing each other.
A4	1—8	Second and fourth couples do the same.

IF ALL THE WORLD WERE PAPER—*continued.*

MUSIC.		MOVEMENTS.
		SECOND PART.
A1	1—4	Partners side.
	5 - 8	Partners set and turn single.
A2	1—8	All that again.
A3	1—2	First and third couples move forward a double and meet.
	3—4	First man leads third woman between second man and second woman; while third man leads first woman between fourth man and fourth woman.
	5—6	All four cast off to their respective places.
	7 - 8	First and third men turn their partners.
A4	1—8	Second and fourth couples do the same.
		THIRD PART.
A1	1—4	Partners arm with the right.
	5—8	Partners set and turn single.
A2	1—4	Partners arm with the left.
	5—8	Partners set and turn single.
A3	1—2	First man and third woman change places; while first woman and third man do the same.
	3—4	First and third men change places with their partners.
	5—8	Circular-hey, handing, to places; two changes, each man facing the contrary woman.
A4	1—8	Second and fourth couples do the same.

UP TAILS ALL.

Round for as many as will; in four parts (1st Ed., 1650).

MUSIC.		MOVEMENTS.
		First Part.
A1	1—4	All take hands, move forward a double, and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
		Second Part.
A1	1—4	First man and first woman lead between second man and second woman, separate, cast off, and meet each other in front of second couple (r.s.).
	5—8	First man and first woman clap hands, arm with the right, pass on, and face third couple.
		This movement is repeated until the first couple has passed all the other couples. The second couple then does the same; then the third, and so on.

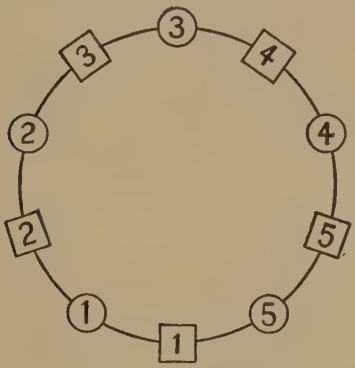
UP TAILS ALL—*continued.*

Music.		Movements.
		THIRD PART.
A1	1—4	As in Second Part.
	5—8	First and second couples clap hands and right hands-across, first couple passing on to third couple.
		Movement repeated as in Second Part.
		FOURTH PART.
A1	1—4	As in Second Part.
	5—8	First and second couples clap hands and hands-four, first couple passing on to third couple.
		Movement repeated as in Second Part.

Parts 2, 3 *and* 4 *may be done progressively by all the couples in the usual way (duple minor-set), the first couple's place being treated as the top place of a longways dance, and the last couple's place as the bottom.*

WINIFRED'S KNOT, OR OPEN THE DOOR TO THREE.

Round for as many as will ; in three parts (2nd Ed. 1652).



Music.		Movements.
		First Part.
A1	1—4	Hands-all, eight slips clockwise.
	5—6	All turn single.
A2	1—4	Hands-all, eight slips counter-clockwise to places.
	5—6	All turn single.
A3 (repeated as many times as there are couples)		
	1—4	Men move forward a double, meet, and fall back a double to places (r.s.).

WINIFRED'S KNOT—*continued.*

Music.		Movements.
		First Part—*contd.*
	5—6	Each man passes outside the woman on his left, and moves into the next man's place (r.s.). These two movements are repeated until the men have returned to their places.
A4 (repeated as many times as thereare couples)		
	1—4	Women move forward a double, meet, and fall back a double to places (r.s.).
	5—6	Each woman passes outside the man on her right, and moves into the next woman's place (r.s.). These two movements are repeated until the women have returned to their places.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—6	All turn single.
A2	1—6	All that again.
A3	1—6	Same as in A4 (First Part).
A4	1—6	Same as in A3 (First Part).
		Third Part.
A1	1—4	Partners arm with the right.
	5—6	All turn single.
A2	1—4	Partners arm with the left.
	5—6	All turn single.
A3	1—6	As in A3, First Part.
A4	1—6	As in A4, First Part.

CHELSEA REACH.

Square for eight; in three parts (3rd Ed., 1665).

Music		Movements.
		First Part.*
A1	1—4	All move forward a double and fall back a double to places (r.s.).
	5—8	Partners set-and-honour (Fig. 3, p. 11).
B1	1—4	All face outward. Partners lead out a double, and fall back a double to places (r.s.).
	5—8	Partners set-and-honour.
A2	1—2	Second and fourth couples meet and stand back-to-back (r.s.). Simultaneously, first man and first woman change places, move forward and come face to face, respectively, with fourth man and second woman (sk.s.); while third man and third woman do the same and face, respectively, second man and fourth woman.

* See note at end of dance

CHELSEA REACH—*continued.*

Music.		Movements.
	3—4	Second couple, first woman and third man hands-four, half-way round; while the other four do the same.
	Bar 5	Second and fourth men give right hands to their partners and change places with them; while first man does the same with third woman, and third man with first woman (sk.s.).
	6—8	First and fourth men turn with the left hand, and move back to their original places; while second and third men, first and second women, and third and fourth women do the same (sk.s.).
B2	1—8	Same movement as in A2, first and third couples meeting in the middle.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set-and-honour.
B1	1—8	All that again.
A2	1—2	Each man takes his partner by both hands and pushes her backward into the middle (r.s.).
	3—4	Partners change places (r.s.).
	5—8	Partners change places. The women right-hands-across half-way round; while the men dance half-way round, counter-clockwise, outside them (sk.s.).
		The couples are now in opposite places.
B2	1—8	The movement continued as in A2 to places, the women setting the men in the middle, the men giving left hands across, and the women dancing round, clockwise, outside them.

CHELSEA REACH—*continued.*

Music.		Movements.
		THIRD PART.
A1	1—4	Partners arm with the right.
	5—8	Partners set-and-honour.
B1	1—4	Partners arm with the left.
	5—8	Partners set-and-honour.
A2	1—4	Each man, taking the woman on his left by the left hand, leads out a double, changes hands and leads back a double (r.s.).
	5—8	Circular-hey with hands (Fig. 10, p. 25), halfway round, each man giving his right hand to the woman on his left (sk.s.). Each man is now face to face with the woman he led out.
B2	1—8	Same as A2 to places.

Playford's description of the First Part is so obscure, that the editors would probably have omitted the dance altogether, had it not been such an interesting and beautiful one. The interpretation given above depends on the supposition (paralleled only in "Fain I Would") that the women throughout the dance stand on the left of their partners; this peculiarity has not been preserved in the text, as it makes no difference to the form of the dance, and would merely perplex the performers. There is a further difficulty in that the figures do not properly fit the music; this has been obviated by omitting one of the movements (a "turn") given by Playford.

Under these circumstances the editors make no claim to have found a final solution. The following interpretation, which is put forward as

CHELSEA REACH—*continued.*

Music.		Movements
		an alternative, does not presuppose the unusual disposition of the dancers alluded to above, though in other respects it is perhaps less probable than the version given in the text.
		First Part. (Alternative Version.)
A1	1—8	As above.
B1	1—8	As above.
A2	1—4	Second and fourth couples meet and stand back-to-back. Simultaneously, first man and first woman change places, turn off to their right and come face to face, respectively, with second woman and fourth man; while third man and third woman do the same and face, respectively, fourth woman and second man (r.s.).
	5—6	Second couple, first man and third woman hands-four, half-way round; while the other four do the same.
	7—8	Second and fourth men give right hands to their partners and change places; while first man does the same with third woman, and third man with first woman (r.s.).
B2	1—4	Second couple, first man and third woman left-hands-across; while the other four do the same.
	5—8	Each man turns his partner once round and all fall into their original places.
A3 & B3		Same movement as in A2 and B2, first and third couples meeting in the middle.
		In this version the tune must be played three times instead of twice.

FAIN I WOULD.

Square for eight; in three parts (1st Ed. 1650).

Music.		Movements.
		First Part.
A1	1—4	Partners lead out a double, change hands, and lead in to places (r.s.).
	5—6	Each man takes the woman on his left by both hands, and changes places with her.
	7—8	First man and first woman, third man and third woman, second man and fourth woman, and second woman and fourth man, change places in like manner.
A2	1—4	Each man leads out the woman on his right a double, changes hands and leads in a double (r.s.).

FAIN I WOULD—*continued.*

Music.		Movements.
		First Part—*contd.*
	5—8	Same as in A1.
B1	1—2	First and third couples move forward and meet (r.s.)
	3—4	First couple with fourth man and second woman take hands and fall back a double; while the other four do likewise (r.s.).
	5—8	First man and third woman arm with the right and fall into the second place, third man and first woman doing the same and falling into the fourth place; while fourth man and second woman arm on the outside and fall into the first place, second man and fourth woman doing the same and falling into the third place.
		All the women are now on the left of the men.
B2	1—8	Same movements as in B1, second man and fourth woman meeting fourth man and second woman in the middle, and all arming with the left.
		All are now in their original places.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Same as in A1, First Part.
A2	1—4	Each man sides with the woman on his right (r.s.).
	5—8	Same as in A1, First Part.

FAIN I WOULD—*continued.*

Music.		Movements.
		SECOND PART—*contd.*
B1	1—4	First man turns out to his right and, followed by second woman, returns to his place; while third man, followed by fourth woman, does the same. Simultaneously, first woman turns out to her left and, followed by fourth man, returns to her place; while third woman, followed by second man, does the same (r.s.).
	5—8	First couple with fourth man and second woman hands-four; while the other four do the same.
B2	1—4	Second man turns out to his right and, followed by third woman, returns to his place; while fourth man, followed by first woman, does the same. Simultaneously, second woman turns out to her left and, followed by first man, returns to her place; while fourth woman, followed by third man, does the same (r.s.).
	5—8	Second couple with first man and third woman hands-four; while the other four do the same.

FAIN I WOULD—*continued.*

Music.		Movements.
		THIRD PART.
A1	1—4	Partners arm with the right.
	5—8	Same as in A1, First Part.
A2	1—4	Each man arms with the left the woman on his right.
	5—8	Same as in A1, First Part.
B1	1—2	First and third couples move forward and meet (r.s.).
	3—8	First and third couples hands-four, facing outward, once round, clockwise. Simultaneously, second and fourth couples hands-four round them, counter-clockwise. First man and third woman fall into the second place, third man and first woman into the fourth place, fourth man and second woman into the first place, and second man and fourth woman into the third place.
		The women are now on the left of the men.
B2	1—8	Same movement as in B1, fourth man and second woman meeting second man and fourth woman in the middle.
		All are now in their original places.

In this dance Playford directs that the women shall stand on the left of their partners. For simplicity's sake this unusual disposition has not been adhered to in the text, the alteration making no difference to the form of the dance

HYDE PARK.

Square for eight; in three parts (1st Ed. 1650).

Music.		Movements.
		First Part.
A	1—4	First and third couples move forward a double, meet, and fall back a double to places (w.s.).
	5—8	Second and fourth couples do the same.
B1	1—2	First man and first woman face, take two steps back, move forward and meet, and take both hands; while third man and third woman do the same.
	3—4	First and third couples slip sideways and meet.
	5—8	First man and third woman, taking both hands, slip between second man and second woman, separate, and cast off to places; while third man and first woman slip between fourth man and fourth woman, separate, and cast off to places.

HYDE PARK—*continued.*

Music.		Movements.
		First Part—*contd.*
B2	1—8	Same movement as in B1, second and fourth couples slipping toward each other and meeting.
		Second Part.
A	1—8	Same as in First Part.
B1	1—2	Second man and second woman change places and, holding up right hands, make an arch; while fourth man and fourth woman do the same.
	3—8	First man and first woman face and pass each other by the right. The first man, going on the outside of the fourth couple, then passes under the arch and returns to the first woman's place; while the first woman, going outside the second couple, passes under the arch and returns to the first man's place. Simultaneously, the third man and third woman do the same (sk.s.).
B2	1—2	First man and first woman change places and, holding up right hands, make an arch; while third man and third woman do the same.
	3—8	Second man and second woman face, pass each other by the right, and then, doing the same as first man and first woman in B1, return to their proper places; while fourth man and fourth woman do likewise.

HYDE PARK—*continued.*

Music.		Movements.
		THIRD PART.
A	1—8	Same as in First Part.
B1	1—8	Each man moves forward on the inside of his partner, then on the outside of the next woman, and in this way passes round, counter-clockwise, to his place (sk.s.).
B2	1—8	Each woman moves forward on the inside of her partner, then on the outside of the next man, and in this way passes round, clockwise, to her place (sk.s.).

HUNSDON HOUSE.

Square for eight; in three parts (3rd Ed. 1665).

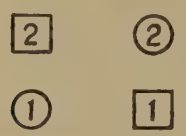
Music.		Movements.
		First Part.
A	1—2	First and third couples move forward a double and meet. Simultaneously, second man and second woman face each other and fall back a double; while fourth man and fourth woman do the same (w.s.).
	3—4	First man gives his right hand to third woman, and falls back with her into the second couple's place; while third man gives his right hand to first woman, and falls back with her into the fourth couple's place. Simultaneously, second man and fourth woman face each other, move forward and meet in the third couple's place, the fourth man and second woman doing the same in the first couple's place (w.s.).
		The women are now on the left of the men.

HUNSDON HOUSE—*continued.*

Music.		Movements.
		First Part—*contd.*
	5—8	All that again, the second man and fourth woman meeting the fourth man and second woman, while the others fall back.
		All are now in their original places.
B1	1—4	First and third couples move forward a double (r.s.), meet, and turn single.
	5—6	First and third men cross and move into third and first places (r.s.).
	7—8	First and third women do the same (r.s.).
B2	1—8	Second and fourth couples do likewise.
B3 and B4		Same as in B1 and B2, to places.
		Second Part.
A	1—8	As in First Part.
B1	1—4	First and third couples move forward a double (r.s.), meet and stand back to back.
	5—8	Hands-four, facing outward, half-way round, the first couple falling into third place, third couple into first place.
B2	1—8	Second and fourth couples do likewise.
B3 and B4		Same as in B1 and B2, to places.
		Third Part.
A	1—8	As in First Part.
B1	1—2	First and third couples move forward a double and meet (r.s.).
	3—4	First and third men honour their partners.
	5—8	First and third couples circular-hey (Fig. 10, p. 25), handing, two changes, each man facing the contrary woman (r.s.).
		The couples have now changed places.
B2	1—8	Second and fourth couples do likewise.
B3 and B4		As in B1 and B2, to places, except that the men honour the contrary women, and partners face for the circular-hey.

ALTHEA.

For four; in three parts (3rd Ed. 1665).



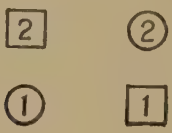
Music.		Movements.
		First Part.
A1	1—4	The two couples lead forward a double, meet, and fall back a double to places (r.s.).
	5—8	Partners set, thus: Spring on to right foot and hold up left foot, repeating with reverse feet; then jump three times with crossed feet.
A2	1—8	All that again.
B1	1—2	The two couples move forward a double and meet (r.s.).
	3—4	First man and second woman fall back a double to places; while first woman and second man cross over and change places (r.s.).
	5—8	Each man sets (as above) with the contrary woman.
B2	1—2	The two men and the two women move forward a double and meet (r.s.).
	3—4	First woman and second man fall back a double to places; while first man and second woman cross over and change places (r.s.).
	5—8	Partners set (as above).
B3	1—8	As in B1.
B4	1—8	As in B2 to places.

ALTHEA—*continued.*

Music.		Movements.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set (as above).
A2	1—4	Each man sides with the contrary woman (r.s.).
	5—8	Each man sets (as above) with the contrary woman.
B1	1—4	First man casts off to his left, and, followed by his partner, returns to his place.
	5—8	First man and first woman set (as above).
B2	1—8	The second couple does the same.
		Third Part.
A1	1—4	Partners arm with the right.
	5—8	Partners set (as above).
A2	1—4	Men arm contrary women with the left.
	5—8	Each man sets (as above) with the contrary woman.
B1	1—2	First man and second woman move forward a double and meet (r.s.).
	3—8	First man and second woman stand back to back, take hands, and move round clockwise to places; while first woman and second man move round them in a circle, counter-clockwise, to places (r.s.).
B2	1—2	Second man and first woman move forward a double and meet (r.s.).
	3—8	Second man and first woman stand back to back, take hands and move round clockwise to places; while second woman and first man move round them in a circle, counter-clockwise, to places.

ARGEERS.

For four; in three parts (1st Ed. 1650).



Music.		Movements.
		First Part.
A1	1—2	The two couples move forward a double and meet.
	3—4	First man takes second woman by both hands, moves two slips to his left and two slips back again; while second man does the same with first woman.
	5—8	Each man changes places with the contrary woman; whereupon partners turn once-and-a-half round and change places (sk.s.).
A2	1—8	First man turns second woman once-and-a-half round to places; while second man does the same with the first woman. Then each man turns his partner (sk.s.).
B1	1—2	First and second men cross over and change places (r.s.).
	3—4	First and second women do the same (r.s.).
	5—8	Partners set and turn single.
B2	1—2	First and second women cross over and change places (r.s.).
	3—4	First and second men do the same (r.s.).
	5—8	Partners set and turn single.

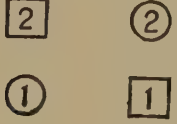
ARGEERS—*continued.*

Music.		Movements.
		Second Part.
A1	1—4	First man leads second woman up a double and falls back a double; while second man leads first woman down a double and falls back a double (r.s.).
	5—8	Each man turns his partner (r.s.).
A2	1—4	All fall back a double and move forward a double to places (r.s.).
	5—8	Partners set and turn single.
B1	1—4	Each man moves four slips to his right behind his partner, and four slips back again to his place; while each woman moves four slips to her left in front of her partner, and four slips back again to her place.
	5—8	Each man turns the contrary woman (sk.s.)
B2	1—2	The two women move forward a double (r.s.).
	3—8	The two women fall back a double to places (r.s.); while the two men pass each other by the right, go counter-clockwise round their contrary partners, pass each other by the left, and go clockwise round their own partners, and return to places (sk.s.).
		Third Part.
A1	1—4	First man, taking second woman by both hands, pushes her back, moves to his right and falls back into his partner's place; while second man does the same with first woman (r.s.).
	5—8	Partners set and turn single.

Music.		Movements.
		Third Part—*contd.*
A2	1 4	Same as A1 to places, moving to the left.
	5—8	Partners set and turn single.
B1	1—4	First man casts off to his left and, followed by his partner, returns to his place ; while second woman, followed by second man, casts off to her right and returns to her place (sk.s.).
	5—8	First woman casts off to her right and, followed by her partner, returns to her place ; while second man casts off to his left and does the same (sk.s.).
B2	1—4	Circular-hey (Fig. 10, p. 25), half-way round, two changes, each man facing the contrary woman (sk.s.).
	5—8	Each man turns his partner ; all four face up and, standing in line, with hands joined, the second couple on the left, honour the Presence.

LADY IN THE DARK.

For four; in three parts (3rd Ed 1665).



Music.		Movements.
		First Part.
A1	1—2	Couples move forward a double and meet (w.s.).
	3—4	All make a half-turn outward (men to their left, women to their right) and return to places (r.s.).
	5—6	Men change places (r.s.).
	7—8	Women change places (r.s.).
A2	1—8	All that again to places.
A3	1—4	The two men meet and arm with the right (r.s.).
	5—8	Each man turns the contrary woman with the left hand, and returns to his place (r.s.).
A4	1—4	The two women meet and arm with the left (r.s.).
	5—8	Each woman turns the contrary man with the right hand, and returns to her place (r.s.).

LADY IN THE DARK—*continued.*

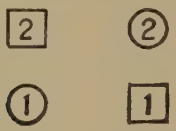
Music.		Movements.
		Second Part.
A1	1—4	Each man sides with the contrary woman (r.s.).
	5—8	Each man Set-and-honour with the contrary woman.
A2	1—4	Partners side (r.s.).
	5—8	Partners Set-and-honour.
A3	1—2	The two couples move forward a double and meet (w.s.).
	3—4	First man takes second woman by the right hand and falls back a double toward the Presence; while second man takes first woman by the right hand, faces the Presence and falls back a double (r.s.).
	5—6	First man and second woman change places with second man and first woman, the latter couple passing under the arms of the former (r.s.).
	7—8	Same again, first man and second woman passing under the arms of the other two (r.s.).
A4	1—2	Partners face, move forward a double and meet (w.s.).
	3—4	Partners, taking right hands, fall back a double, the first couple to the left wall, the second couple to the right wall (r.s.).
	5—6	First couple passes under the arms of second man and second woman, and changes places with them (r.s.).
	7—8	Second couple passes under the arms of first man and first woman, and changes places with them (r.s.).

LADY IN THE DARK—*continued.*

Music.		Movements.
		Third Part.
A1	1—4	Each man arms the contrary woman with the right.
	5—8	Each man Set-and-honour with the contrary woman.
A2	1—4	Partners arm with the left.
	5—8	Partners Set-and-honour.
A3	1—4	Circular-hey (Fig. 10, p. 25), with hands, two changes, each man facing the contrary woman (r.s.).
	5—8	Partners Set-and-honour.
A4	1—4	Circular-hey, with hands, two changes, to places, each man facing his partner (r.s.).
	5—8	Each man Set-and-honour with the contrary woman.

THE MERRY CONCEIT.

For four; in three parts (3rd Ed. 1665).



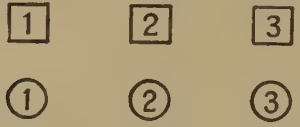
Music.		Movements.
		First Part.
A	1—2	The two couples move forward a double and meet (r.s.).
	3—4	All turn single, men clockwise, women counter-clockwise.
	5—6	Couples fall back a double to places (r.s.).
	7—8	All turn single, women clockwise, men counter-clockwise.
B1	1—4	Each man four slips to his right in front of his partner, and four slips back to his place behind his partner, keeping his back to her.
	5—8	Each man arms the contrary woman with the right.
B2	1—4	Each man four slips to his right behind his partner, and four slips back to his place in front of his partner, keeping his face to her.
	5—8	Each man arms the contrary woman with the left.

THE MERRY CONCEIT—*continued.*

Music.		Movements.
		Second Part.
A	1—4	Each man turns his partner once round with his left hand, and then, taking the contrary woman by the right hand, changes places with her (sk.s.).
	5—8	Each man, taking the contrary woman by the left hand, changes places with her, and then turns his partner once round with his right hand (sk.s.).
B1	1—8	First woman faces her partner, passes him by the right, turns to her right and, followed by her partner, walks between second man and second woman, turns to her left round second woman and returns to her place (w.s.).
B2	1—8	Second woman faces her partner and does the same.
		Third Part.
A	1—4	Each man back-to-back (Fig. 7, p. 22) with the contrary woman (r.s.).
	5—8	Each man back-to-back with his partner (r.s).
B1	1—4	Each man casts off to his left and, followed by his partner, moves round three-quarters of a circle into the contrary woman's place (sk.s.).
	5—8	Partners Set-and-honour.
B2	1—4	Each woman turns out to her left and, followed by her partner, moves round to her own place (sk.s.).
	5—8	Each man Set-and-honour with the contrary woman.

ADSON'S SARABAND.

Longways for six; in three parts (1st Ed. 1650).



Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1	1—4	Men face left wall, move forward a double, turn round and return to places (r.s.).
	5—8	Men set to their partners and turn single.
B2	1—8	Women do the same to right wall.
		Second Part.
A1	1—2	Men face down and move forward a double obliquely to their left; while women face up and do the same (r.s.), the dancers falling into one line (the three men below the three women).
	3—4	Each file falls back a double, the men moving up into the women's places, and the women down into the men's (r.s.).
	5—8	Partners set and turn single.
A2	1—2	Men face up and move forward a double obliquely to their left; while women face down and do the same (r.s.), the dancers falling into one line (the three men above the three women).
	3—4	Same as in A1, the men moving down to places, the women up (r.s.).
	5—8	As in A1.

ADSON'S SARABAND—*continued.*

Music.		Movements.
		Second Part—*contd.*
B1	Bar 1	First and second couples change places, first couple moving down between the second (sk.s.).
	Bar 2	First and third couples change places, third couple moving up between the first (sk.s.).
	3—4	Second and third couples change places, second couple moving down between the third (sk.s).
	5—8	Partners set and turn single.
B2	1—4	Same as in B1 to places, reversing the direction of the movements.
	5—8	Same as in B1.
		Third Part.
A1	1—4	Men face left wall, and both files move two doubles forward (r.s.).
	5—8	Partners face, set, and turn single.
A2	1—4	First and third men face each other, move forward a double on the outside of second man, meet, and fall back a double; while first and third women do the same (r.s.).
	5—8	First and third men turn each other, while first and third women do the same. Simultaneously, second man turns his partner.
B1	1—4	Partners fall back two steps and change places (r.s.)
	5—8	Partners set and turn single.
B2	1—8	First man and first woman, followed by second and third couples, lead down the middle to the bottom, turn to their left and lead up to places (sk.s.).

CONFESS.

Longways for six ; in four parts (1st Ed. 1650).

Music.		Movements
		First Part.
A	1—4	The two files move forward a double, meet, and fall back a double to places (r.s.).
	5—8	That again.
B1	1—4	First man, standing between second and third women, leads them up a double, changes hands and leads them down a double ; while second man in like manner leads first and fourth women down a double, changes hands and leads them up a double (r.s.).
	5—8	First man turns second man once-and-a-half round ; simultaneously second and fourth women, and third and first women turn each other round once.
B2	1—4	First man leads first and third women a double to left wall, changes hands, and leads them a double back to places ; while second man does the same with the other women to right wall (r.s.).
	5—8	First man turns second man, first woman fourth woman, and third woman second woman.

CONFESS—*continued.*

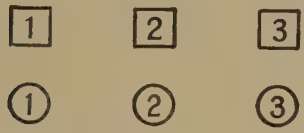
Music.		Movements.
		Second Part.
A	1—8	First man, first woman and third woman face left wall; both files move forward two doubles, turn round and return to places (r.s.).
B1	1—2	First man and second woman fall back two steps, meet, and make an arch with right hands.
	3—8	The others hands-four round first man, passing under the arch (r.s.).
B2	1—2	Second man and first woman fall back two steps, meet, and make an arch with right hands.
	3—8	The others hands-four round second man, passing under the arch (r.s.).
		Third Part.
A	1—8	As in Second Part, to right wall.
B1	1—4	Second and third women lead up a double, change hands, and lead back to places; while first and fourth women lead down and do the same. Simultaneously, first man faces left wall, moves forward a double, turns round and moves back to his place; while second man does the same to right wall (r.s.).
	5—8	The women hands-four, while each man turns single twice, once clockwise and once counter-clockwise, in the middle of the ring formed by the women.
B2	1—4	Same as in B1.
	5—8	The men turn each other, while each woman turns single twice, once clockwise and once counter-clockwise.

CONFESS—*continued.*

Music.		Movements.
		Fourth Part.
A	1—8	As in First Part.
B1	1—4	First man leads third woman down a double, changes hands and leads her up a double; while second man leads second woman down a double and does the same. Simultaneously, first and fourth women move up a double on the outside, turn round and return to places, passing under the arms of first man and third woman, and second man and second woman, respectively (r.s.).
	5—8	First woman turns fourth woman, first man third woman, and second man second woman.
B2	1—4	First man leads first woman up a double, changes hands and leads her down a double; while second man leads fourth woman up a double and does the same. Simultaneously, second and third women move down a double on the outside, turn round and return to places, passing under the arms of second man and fourth woman, and first man and first woman, respectively (r.s.).
	5—8	Second woman turns third woman, first man first woman, and second man fourth woman.

MAIDEN LANE.

Longways for six; in three parts (1st Ed. 1650).



	Music.	Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B	1—4	All face left wall, move forward a double, and fall back to places (r.s.).
	5—8	Men the half-hey (Fig. 12, p. 29); while women do the same (sk.s).
C	1—4	Partners set and turn single.
	5—8	That again.
		Second Part.
A	1—4	Partners side (r.s.).
	5—8	That again.
B	1—4	All fall back two small steps; partners cross over and change places (r.s.).
	5—8	All that again.
C	1—8	As in First Part.

MAIDEN LANE—*continued.*

Music.		Movements.
		Third Part.
A	1–4	Partners arm with the right.
	5—8	Partners arm with the left.
B	1–2	First man changes places with second woman (r.s.).
	3—4	First woman changes places with second man (r.s.); while third man changes places with his partner.
	5—6	First man changes places with third woman (r.s.).
	7—8	First woman changes places with third man; while second man changes places with his partner (r.s.).
C	1—8	As in First Part.

THE OLD MOLE.

Longways for six (1st Ed. 1650).

Music.		Movements.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
A3	1—4	All face left wall, move forward a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A4	1—4	All face right wall, move forward a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A5	1—4	First man and third woman meet and fall back to places (r.s.).
	5—8	First man and third woman change places (r.s.).
A6	1—8	First woman and third man the same.
A7	1—8	Second man and second woman the same.
A8	1—4	Second and third women take hands, move forward a double, and fall back a double to places; while first and second men do the same (r.s.).

THE OLD MOLE—*continued.*

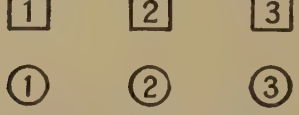
Music.		Movements.
	5—8	Second and third women, raising their arms, cross over to the women's side; while the third man passes under their arms and crosses to the men's side. Simultaneously, first and second men cross over to the men's side in like manner, the first woman passing under their arms (r.s.).
A9	1—8	Second and third men move forward and back and change places with the third woman, as in A8; while the first and second women do the same (r.s.).
A10	1—8	Same as A8.
A11	1—8	Same as A9.
A12	1—4	First man and third woman meet and fall back to places (r.s.).
	5—8	First man and third woman change places (r.s.).
A13	1—8	First woman and third man the same.
A14	1—8	Second man and second woman the same.
A15	1—2	Men take hands and move forward a double; while the women do the same (r.s.).
	3—4	First and third men and first and third women fall back a double to places (r.s).
	5—8	First man turns third man, and first woman turns third woman; while second man turns his partner.
A16	1—4	First man sides with third man, and first woman with third woman; while second man sides with his partner (r.s.).

THE OLD MOLE—*continued.*

Music.		Movements.
	5—8	Each man turns his partner.
A17	1—8	Men the Straight-hey-for-three (Fig. 12, p. 29), on their own side (sk.s.).
A18	1—8	Women the Straight-hey-for-three on their own side (sk.s.).
A19	1—8	Circular-hey (Fig. 10, p. 25), first man and first woman passing by the right (sk.s.).
A20	1—8	That again.
A21	1—4	First man casts off to the lower end, followed by second and third men; while the women do the same (sk.s.).
	5—8	First man casts off to the top, followed by second and third men; while the women do the same (sk.s.).
A22	1—8	Same as in A21.

SHEPHERD'S HOLIDAY.

Longways for six ; in three parts (1st Ed. 1650).



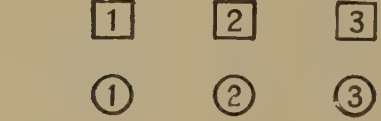
Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—6	Partners change places (r.s.).
A2	1—4	All lead down a double and fall back a double to places (r.s.)
	5—6	As in A1.
B1	1—2	First man and first woman slip in front of second man and second woman respectively.
	3—4	Third man and third woman slip behind second man and second woman respectively.
	5—8	First man, followed by second and third men, casts off to his left, and moves round in a circle to his place; while first woman, followed by second and third women, casts off to her right and does the same (sk.s.).
B2	1—2	Third man and third woman slip in front of second man and second woman respectively.
	3—4	First man and first woman slip behind second man and second woman respectively.
	5—8	Third man, followed by second and first men, casts off to his right and moves round in a circle to his place ; while third woman, followed by second and first women, casts off to her left and does the same (sk.s.).

SHEPHERD'S HOLIDAY—*continued.*

Music.		Movements.
		SECOND PART.
A1	1—4	Partners side (r.s.).
	5—6	Partners change places (r.s.)
A2	1—6	All that again to places.
B1	1—4	The men take hands, fall back a double, and move forward a double to places; while the women do the same (r.s.).
	5—8	Men hands-threee; while women do the same.
B2	1—4	Same as in B1.
	5—8	Men hands-three, facing outward; while women do the same.
		THIRD PART.
A1	1—4	Partners arm with the right.
	5—6	Partners change places (r.s.).
A2	1—4	Partners arm with the left.
	5—6	Partners change places (r.s.).
B1	1 - 2	First man changes places with second woman (r.s.).
	3—4	Second man changes places with first woman (r.s.).
	5—8	Third man and third woman cross over and cast up to first woman's and first man's places (sk.s.).
B2	1—2	Third woman changes places with second man (r.s.).
	3—4	Second woman changes places with third man (r.s.).
	5—8	First woman and first man cross over and cast up to places (sk.s.).

UPON A SUMMER'S DAY.

Longways for six ; in three parts (1st Ed. 1650).



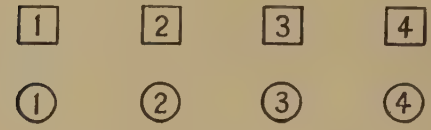
Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1	1—4	Men take hands, move forward a double and fall back a double to places; while women take hands and do the same (r.s.).
	5—8	Second and third men keep hands joined and make an arch; while second and third women do the same. First man casts off, passes under the arms of second and third men and moves to the lowest place; while first woman does the same on her own side (r.s.).
B2	1—4	As in B1.
	5—8	As in B1, second couple moving down to lowest place.
B3	1—4	As in B1.
	5—8	As in B1, to places.

UPON A SUMMER'S DAY—*continued.*

Music.		Movements.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1,B2&B3		As in First Part.
		Third Part.
A1	1—4	Partners arm with the right.
	5—8	Partners set and turn single.
A2	1—4	Partners arm with the left.
	5—8	Partners set and turn single.
B1,B2&B3		As in First Part.

BROOM, THE BONNY, BONNY BROOM.

Longways for eight; in three parts (1st Ed. 1650).



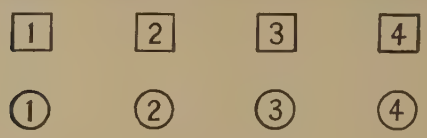
Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	First man, followed by second man, casts off and returns to his place; while first woman, followed by second woman, fourth man followed by third man, and fourth woman followed by third woman, do the same (r.s.).
A2	1—4	All lead down a double and fall back a double to places (r.s.).
	5—8	As in A1.
A3	1—4	Second man and second woman fall back; whilst first and third couples move forward a double, meet, and fall back a double (r.s.).
	5—8	First and third couples hands-four.
A4	1—4	Third man and third woman fall back; while second and fourth couples move forward a double, meet, and fall back a double (r.s.).
	5—8	Second and fourth couples hands-four.

BROOM, THE BONNY, BONNY BROOM—*continued.*

Music.		Movements.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
A3	1—2	First and second men take both hands and change places; while first and second women do the same.
	3—4	Third and fourth men take both hands and change places: while third and fourth women do the same.
	5—8	Partners set and turn single.
A4	1—4	As in A3 to places.
	5—8	Partners set and turn single.
		Third Part.
A1	1—4	Partners arm with the right.
	5—8	Partners set and turn single.
A2	1—4	Partners arm with the left.
	5—8	Partners set and turn single.
A3	1—4	The two middle men lead to the left wall with inside hands, change hands and lead back again; while the two middle women do the same to the right wall. Simultaneously, first man and first woman lead up, change hands and lead back again; while fourth man and fourth woman lead down, change hands and lead back again (r.s.).
	5—8	Hands-eight, half-way round.
A4	1—8	Same movement as in A3 to places.

LADY SPELLOR.

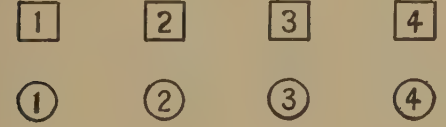
Longways for eight; in three parts (1st Ed. 1650).



Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
A3	1—4	Men face left wall and all move forward two doubles (r.s.).
	5—8	Men face their partners. Partners set and turn single.
A4	1—4	Partners fall back two steps and change places (r.s.).
	5—8	Partners set and turn single.
A5	1—8	First man and first woman, followed by second, third and fourth couples, lead down the middle to the bottom, turn to their left, and lead up to places (sk.s.).
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
A3, A4, & A5		As in First Part.
		Third Part.
A1	1—4	Partners arm with the right.
	5—8	Partners set and turn single.
A2	1—4	Partners arm with the left.
	5—8	Partners set and turn single.
A3, A4, & A5		As in First Part.

LORD OF CARNARVON'S JIG.

Longways for eight; in four parts (1st Ed. 1650).



Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B1	1—4	Each couple whole-gip, facing outward (Fig. 9, p. 24) (r.s.).
	5—8	That again, counter-clockwise.
A2	1–4	First man and first woman cross over, pass behind second woman and second man, respectively, and fall into the second place, the second couple moving up one place (sk.s.)
	5—8	First man and first woman cross over, pass behind third man and third woman, respectively, and fall into the third place, the third couple moving up one place (sk.s.).
B2	1—4	First man and first woman lead down between fourth man and fourth woman and cast off to the top, the man to his right, followed by fourth, third and second men, the woman to her left, followed by fourth, third and second women (sk.s.).
	5—8	Partners arm with the right.

LORD OF CARNARVON'S JIG—*continued.*

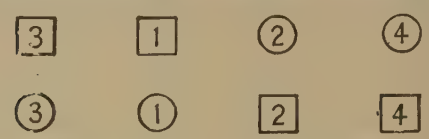
Music.		Movements.
		Second Part.
A1	1—4	All lead down a double and fall back a double to places (r.s.).
	5—8	That again.
B1	1—8	As in B1, First Part.
A2	1—4	Second man and second woman cross over, pass behind third woman and third man, respectively, and fall into the third place, the third couple moving down one place (sk.s).
	5—8	Second man and second woman cross over, pass behind fourth man and fourth woman, respectively, and fall into the second place, the fourth couple moving down one place (sk.s.).
B2	1—4	Second man and second woman lead up between first man and first woman, and cast off to the bottom, the man to his left, followed by first, fourth and third men, the woman to her right, followed by first, fourth and third women (sk.s.).
	5—8	Partners arm with the left.
		Third Part.
A1	1—8	As in First Part.
B1	1—8	As in First Part.
A2	1—8	As in First Part, the third man and the third woman crossing over, successively, into the second and third place.

LORD OF CARNARVON'S JIG—*continued.*

Music.		Movements.
		THIRD PART—*contd.*
B2	1—4	As in First Part, the third man and the third woman leading to the bottom and casting off to the top, the man followed by second, first and fourth men, the woman followed by second, first and fourth women.
	5—8	Partners arm with the right.
		FOURTH PART.
A1	1—8	As in Second Part.
B1	1—8	As in First Part.
A2	1—8	As in Second Part, the fourth man and fourth woman crossing over, successively, into the third and second place.
B2	1—4	As in Second Part, the fourth man and fourth woman leading up to the top and casting off to the bottom, the man followed by third, second and first men, the woman by third, second and first women.
	5—8	Partners arm with the left.

LULL ME BEYOND THEE.

Longways for eight; in three parts (1st Ed. 1650).



	Music.	Movements.
		First Part.
A	1—4	All move forward a double, meet, and fall back a double to places (r.s.).
	5—8	That again.
B1	1—2	First man and second woman lead out to the left wall, and second man and first woman to right wall; while third and fourth couples move down and up, respectively, and meet (r.s.).
	3—4	First and third couples, four abreast, take hands, and fall back a double toward the Presence; while second and fourth couples, facing the Presence, take hands and fall back a double (r.s.).
	5—8	All move forward, and each man turns the woman opposite to him.
B2	1—2	Third couple leads up a double, and fourth couple leads down a double; while first man and second woman and second man and first woman move forward a double and meet (r.s.).
	3—4	First and third men, second and fourth women, four abreast, take hands and fall back a double toward left wall; while the other four take hands and fall back a double toward right wall (r.s.).
	5—8	All move forward and each man turns his partner.

LULL ME BEYOND THEE—*continued.*

Music.		Movements.
		Second Part.
A	1—4	Partners side (r.s.).
	5—8	Third and fourth men side with their partners; while first man sides with second woman, and second man with first woman (r.s.).
B1	1—4	First and third men, and second and fourth women take hands, move forward a double to left wall, and fall back a double to places; while the other four do the same to the right wall (r.s.).
	5—8	First and third men, and second and fourth women, hands-four to places; while the other four do the same.
B2	1—4	First and third couples, four abreast (third man on the left, third woman on the right), lead up a double and fall back a double; while second and fourth couples lead down a double and fall back a double (fourth man on the left, fourth woman on the right) (r.s.).
	5—8	First and third couples hands-four to places; while second and fourth couples do the same.
		Third Part.
A	1—4	Partners arm with the right (r.s.).
	5—8	Third and fourth men arm their partners with the left; while first man arms with second woman, and second man with first woman in like manner.

LULL ME BEYOND THEE—*continued.*

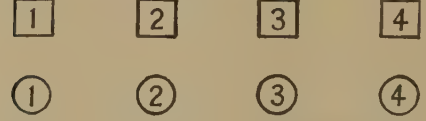
Music.		Movements.
		THIRD PART—*contd.*
B1	1—2	First man and second woman lead out a double to left wall, and second man and first woman to right wall; while third and fourth couples move forward and meet (r.s.). Third man and fourth woman then take hands and face left wall; while fourth man and third woman take hands and face right wall.
	3—4	First man and second woman, and second man and first woman, lead back to places, holding up their hands. Simultaneously, third man and fourth woman lead out to left wall, passing under the arch made by first man and second woman; while fourth man and third woman, passing under the arch made by second man and first woman, do likewise (r.s.).
	5—8	Each man turns the woman he is handing.
B2	1—2	First couple leads up a double, and second couple down a double; while third man and fourth woman, fourth man and third woman, move forward and meet (r.s.). Third man and third woman take hands and face up; while fourth man and fourth woman take hands and face down.

LULL ME BEYOND THEE—*continued.*

Music.	Movements.
	Third Part—*contd.*
8—4	First and second couples lead back to places, holding up their hands. Simultaneously, third man and third woman lead up to places, passing under the arch made by first man and first woman; while fourth man and fourth woman, passing under the arch made by second man and second woman, lead down and do likewise (r.s.).
5—8	Each man turns his partner.

THE MERRY, MERRY MILKMAIDS.

Longways for eight; in three parts (1st Ed. 1650).



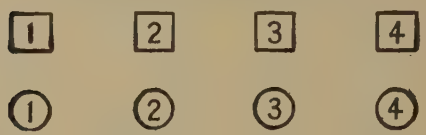
Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1	1—2	First man and first woman take two steps back, meet, and take both hands; while third man and third woman do the same (r.s.).
	3—4	First and second couples change places, first couple slipping down between second man and second woman; while third and fourth couples change places in like manner.
	5—8	All fall back a double and move forward a double to places (r.s.).
	9—12	First and second couples right-hands-across; while third and fourth couples do the same.
B2	1—2	Second man and second woman take two steps back, meet, and take both hands; while fourth man and fourth woman do the same (r.s.).
	3—4	First and second couples change places, second couple slipping down between first man and first woman; while third and fourth couples change places in like manner.
	5—12	Same as in B1.

THE MERRY, MERRY MILKMAIDS—*continued.*

Music.		Movements.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1	1—4	First man, followed by second, third and fourth men, turns out to his left, and casts down to the lower end (sk.s.).
	5—8	First woman, followed by second, third and fourth women, turns out to her right, and casts down to lower end (sk.s.).
	9—12	Partners set and turn single.
B2	1—4	First man turns out to his right and, followed by the rest of the men, casts up to the top (sk.s.).
	5—8	First woman turns out to her left and, followed by the rest of the women, casts up to the top (sk.s.).
	9—12	Partners set and turn single.
		Third Part.
A1	1—4	Partners arm with the right.
	5—8	Partners set and turn single.
A2	1—4	Partners arm with the left.
	5—8	Partners set and turn single.
B1	1—4	Men fall back a double and move forward a double to places (r.s.).
	5—12	Men the Straight-hey (Fig. 1?, p. 29), first and second men facing each other, third and fourth men the same (sk.s.).
B2	1—12	Women do the same as the men.

THE PHŒNIX.

Longways for eight (4th Ed. 1670).



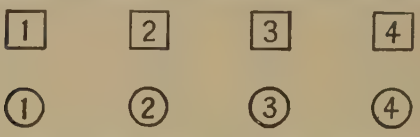
Music.		Movements.
		Running-Step throughout the Dance.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B1	1—4	Partners set and turn single.
	5—8	That again.
A2	1—4	First man crosses over and, followed by the other men, casts down outside the women and stands behind the fourth woman. Women turn and face the men.
	5—8	Each man takes the woman in front of him by both hands, puts her back a double and pulls her forward a double to her place.
B2	1—4	All fall back two steps; each man changes places with the woman opposite him.
	5—8	All that again.
A3	1—8	Women do as the men did in A2.
B3	1—8	Same as in B2.
A4	1—4	Fourth man and fourth woman cross over, and, followed by the third couple (not crossing), second couple (crossing), and first couple (not crossing), move down the middle to bottom place. All take hands in a ring.

THE PHŒNIX—*continued.*

Music.		Movements.
	5—8	Hands-eight, once round.
B4	1—4	Partners set and turn single.
	5—8	That again.
A5	1—4	Each man turns the woman on his right.
	5—8	Men hands-four.
B5	1—4	First and fourth women move forward a double, meet, and fall back a double to places, turning single as they do so; while second and third women do the same.
	5—8	Men do the same.
A6	1—4	Each man turns his partner.
	5—8	Women hands-four.
B6	1—8	Same as in B5, the men doing it first.
A7	1—8	Each file the Straight-hey (Fig. 12, p. 29), first man facing second woman, third man fourth woman, second man first woman, and fourth man third woman.
B7	1—4	Partners set and turn single.
	5—8	That again.
A8	1—4	Fourth man and fourth woman cross over, and, followed by third couple (not crossing), second couple (crossing), and first couple (not crossing), move up the middle to the top place.
	5—8	Fourth man turns out to his left and, followed by the other men, casts down to his original place; while fourth woman turns out to her right and, followed by the other women, does the same.
B8	1—4	Partners set and turn single.
	5—8	That again.

SPRING GARDEN.

Longways for eight; in three parts (3rd Ed. 1665).



Music.		Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B1	Bar 1	All fall back two steps.
	2—4	The two upper couples hands-four half-way round; while the two lower couples do the same.
	5—6	The two files fall back two steps and move forward two steps.
	7—8	Partners at the top and bottom change places. Simultaneously, the two middle men change places; while the two middle women do the same (r.s.).
B2, B3, & B4		Same as in B1. All are now in their original places.
		Second Part.
A	1—2	First and second men move backward, each into the other's place; while third and fourth men, first and second women, and third and fourth women do the same (r.s.).
	3—4	Partners change places (r.s.).
	5—8	All that again to places.

SPRING GARDEN—*continued.*

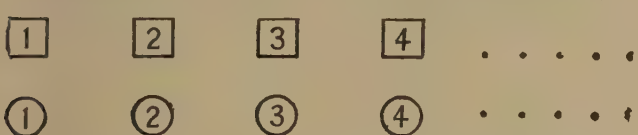
Music.		Movements.
		Second Part—*contd.*
B1	1—4	First man, followed by second man, casts off and moves down into the second place, second man falling on the outside of first man, and both facing down; while fourth man, followed by third man, casts off and moves up into the third place, third man falling on the outside, and both facing up (r.s.). Simultaneously, first and fourth women, followed by second and third women, respectively, cast off and do likewise.
	5—8	Second and third men, first and fourth men, first and fourth women, and second and third women set and change places (r.s.).
B2	1—4	The two files face. Third man turns out to his right and casts off into the fourth man's place, the fourth man following him and falling immediately above him on his left; while third woman turns out to her left and casts off into the fourth woman's place, the fourth woman following her and falling immediately above her on her right. Simultaneously, second man and second woman, followed by first man and first woman, respectively, cast off and do likewise (r.s.).
	5—8	Partners set and change places (r.s.).
B3	1—4	Same movement as in B1, the fourth man and fourth woman casting off and moving down into the second place, the first man and first woman casting off and moving up into the third place.

SPRING GARDEN—*continued.*

Music.		Movements.
		Second Part—*contd.*
	5—8	Same as in B1.
B4	1—4	Same movement as in B2. Couples are now in their proper order, the men on the women's side, and the women on the men's.
	5—8	Partners set and change places (r.s.).
		Third Part.
A	1—2	All face left wall and move forward a double (r.s.).
	3—4	Partners face and change places (r.s.).
	5—6	All face right wall and move forward a double (r.s.)
	7—8	Partners face and change places (r.s.).
B1	1—2	All fall back two steps and move forward two steps to places (r.s.).
	3—4	First and fourth couples face each other and move forward a double; while second couple slips up into the first place, and third couple slips down into the bottom place.
	5—8	Partners at the top and bottom arm with the right; while the two middle men and the two middle women do likewise.
B2	1—8	Same movement as in B1, the second and third couples meeting in the middle, and all arming with the left. All are now in their original places
B3	1—8	Same as in B1.
B4	1—8	Same as in B2.

BOBBING JOE.

Longways for as many as will; in six parts (1st Ed. 1650).



Music.		Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B	1—4	Partners set and turn single.
	5—8	That again.
		Second Part. (Duple minor-set.)
A	1—2	First man and first woman slip down between second man and second woman, the second couple slipping up into the first place.
	3—4	Second man and second woman slip down between first man and first woman, the first couple slipping up into the first place.
	5—8	First and second couples hands-four.
B	Bar 1	First man snaps his fingers at second man on the second beat of the bar.
	Bar 2	Second man snaps his fingers at first man on the second beat of the bar.
	3—4	First and second men change places (r.s.).
	Bar 5	First woman snaps her fingers at second woman on the second beat of the bar.
	Bar 6	Second woman snaps her fingers at first woman on the second beat of the bar.
	7—8	First and second women change places (r.s.) (progressive).

BOBBING JOE—*continued.*

Music.		Movements.
		THIRD PART.
A	1—4	Partners side (r.s.).
	5—8	That again.
B	1—4	Partners set and turn single.
	5—8	That again.
		FOURTH PART.
		(Duple minor-set.)
A	1—4	First and second men take hands, fall back a double, and move forward a double to places; while first and second women do the same (r.s.).
	5—8	First man turns outward to his left and, followed by second man, casts off and returns to his place; while first woman turns outward to her right and, followed by second woman, does the same (r.s.).
B	Bar 1	First and second men snap their fingers at their partners on the second beat of the bar.
	Bar 2	First and second women do the same.
	3—4	Partners cross and change places (r.s.).
	5—8	First and second couples hands-four, half-way round (progressive).
		FIFTH PART.
A	1—4	Partners arm with the right.
	5—8	Partners arm with the left.
B	1—4	Partners set and turn single.
	5—8	That again.

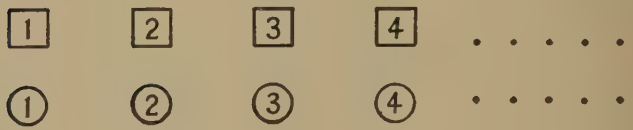
BOBBING JOE—*continued.*

Music.		Movements.
		Sixth Part.
		(Duple minor-set.)
A	1—4	First and second men fall back a double, and move forward a double to places (r.s.).
	5—8	First and second women do the same.
B	Bar 1	First man snaps his fingers at second man on the second beat of the bar; while first woman does the same at second woman.
	Bar 2	Second man snaps his fingers at first man on the second beat of the bar; while second woman does the same at first woman.
	3—4	First and second men change places; while first and second women do the same (r.s.).
	Bar 5	First man snaps his fingers at first woman on the second beat of the bar; while second man does the same at second woman.
	Bar 6	First woman snaps her fingers at first man on the second beat of the bar; while second woman does the same at second man.
	7—8	Partners change places (r.s.) (progressive; improper).*

* In the succeeding rounds those on the men's side do as the first two men did in the first round, and those on the women's side as the first two women did.

CATCHING OF FLEAS.

Longways for as many as will; in three parts (4th Ed. 1670).



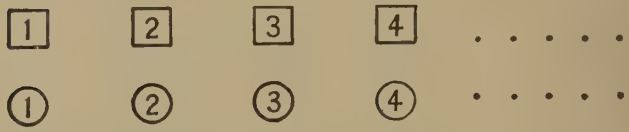
Music.		Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B (repeated ad lib.)		(Duple minor-set.)
	1—4	First man and first woman fall back two steps, move forward, take right hands and change places (r.s.).
	5—8	First man and first woman slip down into second place, cross over and change places (r.s.); while second couple moves up into first place (progressive).

CATCHING OF FLEAS—*continued.*

Music.	Movements.
	Second Part.
A 1—4	Partners side (r.s.).
5—8	That again.
B (repeated ad lib.)	(Duple minor-set.)
1—2	First man crosses over into second woman's place, and first woman into second man's place (sk.s.); while second couple moves up into first place.
3—4	First man and first woman change places (progressive).
5 - 8	Second man turns out to his left and, followed by first man, casts off and returns to the same place; while second woman turns out to her right and, followed by first woman, does the same (sk.s.).
	Third Part.
A 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B (repeated ad lib.)	(Duple minor-set.)
1—4	First man and first woman cast off into second place and return up the middle to places (sk.s.).
5—8	First man and first woman take hands, slip down into second place, release hands, and turn single; while second couple moves up into first place (progressive).

THE FRIAR AND THE NUN.

Longways for as many as will; in three parts (1st. Ed. 1650).



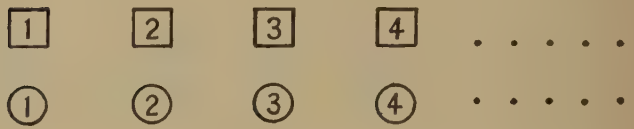
Music.		Movements.
		First Part.
A	1—4	Men move up a double (r.s.), and turn single.
	5—8	Women do the same.
	9—12	Women fall back a double to places (r.s.), and turn single.
	13—16	Men do the same.
		Second Part.
		(Duple minor-set.)
A	1—4	First and second men fall back a double (r.s.), and turn single.
	5—8	First and second women do the same.
	9—12	Partners change places (r.s.).
	13—14	First and second men change places; while first and second women do the same (r.s.).
	15—16	Partners change places (r.s.) (progressive).

THE FRIAR AND THE NUN—*continued.*

Music.		Movements.
		THIRD PART.
		(Duple minor-set.)
A	1—4	First and second men turn each other once-and a-half round, change places, and face each other ; while first and second women do the same.
	5—6	All slip inwards, first man and second woman to their right, second man and first woman to their left.
	7—8	All four turn single.
	9—10	First and second couples hands-four, half-way round.
	11—12	All four turn single.
	13—14	First and second couples right-hands-across, half-way round (progressive).
	15—16	All four turn single.

THE IRISH LADY, OR ANISEED WATER ROBIN.

Longways for as many as will; in four parts (1st Ed. 1650).



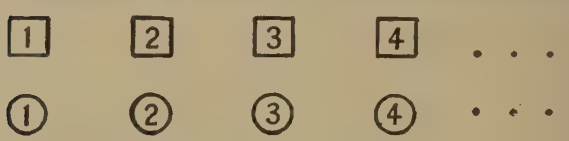
Music.		Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B	1—4	Partners set and turn single.
	5—8	That again.
		Second Part.
		(Duple minor-set.)
A	1—4	First man and second woman Whole-gip, (Fig. 8, p. 23) once-and-a-half round, facing centre, falling into each other's places.
	5—8	First woman and second man do the same.
B	1—2	First man and second woman change places (r.s.).
	3—4	Second man and first woman do the same.
	5—8	First couple casts off into the second place, second couple moving up (sk.s.) (progressive).

THE IRISH LADY, OR ANISEED WATER ROBIN—*continued.*

Music.		Movements.
		THIRD PART.
		(Duple minor-set.)
A	1—8	First man crosses over below second woman, turns round her to his left, crosses again above second man, passes round him, and returns to his place. Simultaneously, first woman crosses over above second man (passing first man by the left), turns to her left, passes round second man, crosses over above second woman, turns to her right, round second woman, and returns up the middle to her place (sk.s.)
B	1—4	First and second couples right-hands-across (sk.s.).
	5—8	As in Second Part (progressive).
		FOURTH PART.
		(Duple minor-set.)
A	1—2	First man and second man take right hands and change places; while first and second women take left hands and do the same (r.s.).
	3—6	First man moves up on the outside of second man; while first woman moves up on the outside of second woman. All take hands and, four abreast, lead up a double and fall back a double (r.s.).
	7—8	First man, followed by second man, casts off to his left, and returns up the middle to his place: while first woman, followed by second woman, casts off to her right and does the same (sk.s.).
B	1—2	Partners change places (r.s.).
	3—4	First man changes places with second woman (r.s.).
	5—6	Second man changes places with first woman (progressive).
	7—8	All turn single.

IRISH TROT.

Longways for as many as will; in three parts (1st Ed. 1650).



Music.		Movements.
		First Part.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—4	All lead down a double and fall back a double to places (r.s.).
	5—8	As in A1.
		Second Part.
		(Duple minor-set.)
A1	Bar 1	First man and first woman take right hands, then left hands.
	Bar 2	First man and first woman hold their hands crossed and change places, moving round clockwise.
	3—4	Both fall back four small steps (r.s.).
	5—8	First man and first woman meet, and arm with the right.
A2	1—2	First man and second woman change places in like manner; while first woman and second man do the same (progressive; improper).
	3—4	First man and second woman take hands and fall back four small steps; while first woman and second man do the same (r.s.).
	5—8	Partners arm with the right.

If partners on reaching the bottom of the dance are on their wrong sides, they must change over while they are neutral.

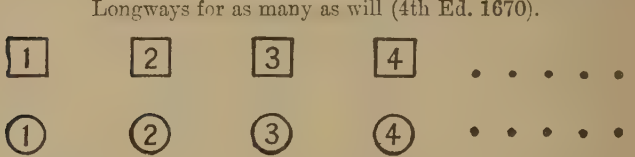
IRISH TROT—*continued.*

Music.		Movements.
		THIRD PART.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	First man, followed by the other men, turns out to his left, and casts down to the bottom; while first woman, followed by the other women, turns out to her right and does likewise (sk.s.).
A2	1—8	First man and first woman take left hands, turn out to their left and, followed by the other couples, cast up to the top, turn again to their left, and return down the middle to the bottom place (sk.s.).
A3	1—4	All lead down a double and fall back a double to places (r.s.).
	5—8	First man, followed by the other men, turns out to his right, and casts up to the top; while first woman, followed by the other women, turns out to her left and does likewise (sk.s.).
A4	1—8	First man and first woman take right hands, turn out to their right and, followed by the other couples, cast down to the bottom, turn again to their right, and return up the middle to places (sk.s.).

Playford gives another Part, which has been omitted in the text.

THE NEW FIGARY.

Longways for as many as will (4th Ed. 1670).

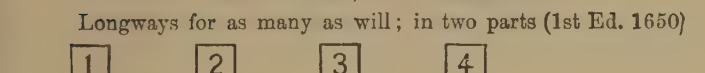


Music.		Movements.
		(Duple minor-set.)
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B	1—4	First man honours second woman and turns her.
	5—8	Second man does the same to first woman.
C	1—4	First man and second woman back-to-back (Fig. 7, p. 22.) (r.s.).
	5—8	Second man and first woman the same.
D	Bar 1	First and second men clap hands on the first beat of the bar, and strike their right hands together on the middle beat; while first and second women do the same.
	Bar 2	Same again, striking left hands together.
	3—4	All four turn single.
	Bar 5	First man and first woman clap hands on the first beat of the bar, and strike their right hands together on the middle beat; while second man and second woman do the same.
	Bar 6	That again, striking left hands together.
	7—8	First man and first woman cast off into the second place; while second couple moves up into the first place (progressive).

At the beginning of the second and succeeding rounds all the couples lead up, as at the first; or, if preferred, this movement may, from the beginning of the dance, be confined to those couples only who are actively engaged in the progressive movement.

ROW WELL, YE MARINERS.

Longways for as many as will; in two parts (1st Ed. 1650)



Music.		Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B	Bar 1	First man faces up and slips to his left.
	Bar 2	First woman faces up and slips to her right.
	Bar 3	First man slips back to his place.
	Bar 4	First woman slips back to her place.
C	1—4	First man and first woman face each other, fall back a double, and move forward a double to places (r.s.).
D	Bar 1	First man and first woman clap hands on the first beat of the bar, and strike their right hands together on the middle beat.
	Bar 2	Same again, striking left hands together.
	Bar 3	First man claps hands on the first beat of the bar, and strikes his chest with both hands on the middle beat; while the first woman does the same.
	Bar 4	First man and first woman strike both their hands together (right on left and left on right) on the first beat of the bar.
	5—8	All that again. striking left hands first.

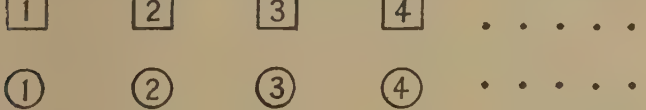
ROW WELL, YE MARINERS—*continued.*

Music.		Movements.
		Second Part.
		(Duple minor-set.)
A	1—4	First and second men side; while first and second women do the same (r.s.).
	5—8	First and second men go a single to the right and honour, and then change places, passing by the left; while first and second women do the same (progressive).
B	1—4	As in First Part, first and second men doing as the first man did, first and second women as the first woman did.
C	1—4	All four fall back a double and move forward a double to places (r.s.).
D	1—8	Both couples do as first man and first woman did in First Part.

It will probably be found more effective to omit the First Part altogether.

SWEET KATE.

Longways for as many as will; in three parts (4th Ed. 1670).



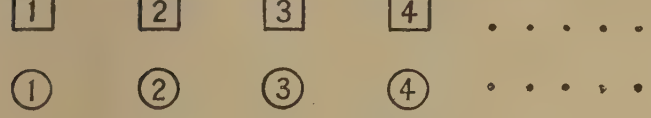
Music.		Movements.
		First Part.
A	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	That again.
B1	Bar 1	On the first beat of the bar all spring on to left feet; on the middle beat, partners strike right feet together, swinging them sideways from right to left.
	Bar 2	That again, springing on to right feet, and striking left feet together.
	Bar 3	On the first beat of the bar all clap hands; on the middle beat partners strike right hands together.
	Bar 4	That again, partners striking left hands together.
	Bar 5	During the first half of the bar all turn their hands as though they were winding wool; on the middle beat each one holds up one finger of the right hand,
	Bar 6	That again, holding up left hands.
	7—8	All turn single.
B2	1—8	Same as in B1.

SWEET KATE—*continued.*

Music.	Movements.
	Second Part.
A 1—4	Partners side (r.s.).
5—8	That again.
B1 & **B2**	Same as in First Part.
	Third Part.
A 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B1 & **B2**	Same as in First Part.

TOUCH AND TAKE.

Longways for as many as will (2nd Ed. 1652).



Music.		Movements.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again.
		(Duple Minor-Set.)
A3	1—2	First man and first woman cross over and stand, the man behind the second woman, and the woman behind the second man (r.s.).
	3—4	First man, placing his hands on the shoulders of second woman, turns her half-way round, so that she faces him; while first woman does the same to second man.
	5—8	All four set and turn single, moving up into the first place.
A4	1—4	First man and second woman lead down a double and fall back a double; while first woman and second man do the same (r.s.).
	5—8	All four set and turn single, staying in the first place.

TOUCH AND TAKE—*continued.*

Music.		Movements.
A5	1—2	First man turns second woman half-way round to her original position, and passes on to the third woman; while first woman does the same to second man, and passes on to the third man (progressive).
	3—8	Same as in A3.
A6	1—8	Same as in A4.

The rest of the dance is done in the usual way, except that partners, upon reaching the bottom of the Set, change places while they are neutral. Partners, upon reaching the top of the Set, remain neutral for one round (16 *bars*), *and then cross over as first man and first woman did in A3.*

All, therefore, will go down the dance on the wrong side, and come up on the proper side.